



# LUCERNA

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Lucerna 2014



# LUCERNA

VOLUME • NINE

An **undergraduate** research journal presented by  
**THE HONORS PROGRAM**  
University of Missouri-Kansas City



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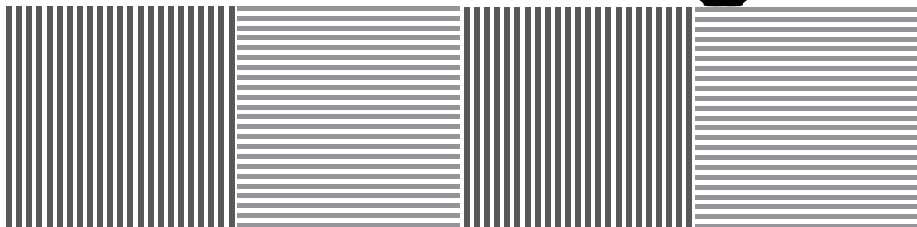
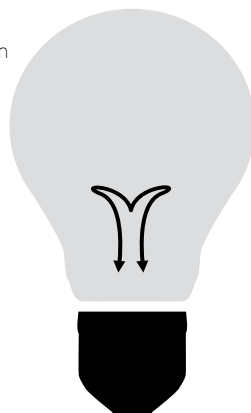
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# LETTER FROM THE EDITOR

The editorial staff and I are all pleased to present to you the ninth volume of *Lucerna*! With a record number of submissions this year, the elimination process was extremely difficult, yet this has made the final product even more rewarding. As always, all those who contribute their time and efforts to *Lucerna* strive to ensure that it remains an accurate representation of high caliber scholarship and research at the University of Missouri-Kansas City. I am excited to share through these essays the talent, innovation, incredible creativity, and valuable perspectives of my peers at UMKC. The interdisciplinary commitment of this journal has not ceased, with this year's edition compiling essays from the fields of sociology, theatre, and French, to name a few.

The publication of this journal would not be possible without the unending encouragement from UMKC faculty, who continue to motivate their students to submit. For this, I would like to personally thank Dr. Joan Dean, Dr. Virginia Blanton, Sheila Honig, Dr. Leah Gensheimer, Dr. Nacer Khelouz, Dr. Diane Mutti-Burke, Dr. Felicia Londré, Dr. Kym Bennett, Dr. Beth Vonnahme, Dr. Sookhee Oh, and Dr. Gayle Levy. Your continued support of your students truly makes a difference. It helps foster your students' sense of their unique position within their academic field and prepares them for future opportunities beyond UMKC.

I am grateful for the Honors Program faculty and the *Lucerna* advisors who volunteer their time, provide constructive advice, and without whom this journal would not be possible. A thank you to Dr. Henrietta Wood, Dr. Laurie Ellinghausen, Dr. John Herron, Dr. Franny Connelly, and Dr. Melisa Rempfer. A special thanks to the Honors Program Director Dr. Gayle Levy and Ms. Sally Mason for going above and beyond to ensure this journal's success. I am so humbled by your passion and dedication to your students and the staff appreciates you both more than we can express. I would also like to thank Professor Paul Tosh and the Fine Arts students with Egghead Student Design Agency who donate their time and creative talents. Their efforts continue to improve the journal year after year.

Lastly, a word for the published authors. Congratulations on the publication of your essay in *Lucerna*! I hope this experience serves as an important stepping stone for your future endeavors. I hope you will continue to create your own niche in your chosen academic field and remain open to learning from others. Keep striving, keep reaching, and never underestimate your own ability to be an agent of change in the world.

Very Sincerely,  
Noria McCarther  
2013-2014  
Editor-in-Chief

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Noria is currently a senior at UMKC and plans to graduate in May 2015 with a Bachelor of Science in biology and minors in French, sociology, and chemistry. After graduation, Noria will be attending the University of Kansas School of Medicine to pursue a medical degree with a Master in Public Health. She hopes to practice as a primary care physician in underserved areas. Noria is grateful for the leadership experience she has gained from serving as Editor-in-Chief for *Lucerna*.

## **LeAnna Cates**

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LeAnna is in her second year at UMKC and is currently majoring in biology and minoring in mathematics. She is the Honors Program Academic Assistant and is a member of the Conaway Lab at the Stowers Institute for Medical Research. She loves the combination of science and art, and she plans on entering the field of music science in the future as a physician scientist.

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Abigail is currently in her second year at UMKC where she is majoring in biology and minoring in chemistry and art history. She is a Supplemental Instruction leader on campus and enjoys assisting others in actively learning and engaging the course material. Abigail's future plans include attending medical school and obtaining a dual MD/MPH degree to better promote public health. This is her second year as a staff member of *Lucerna*.



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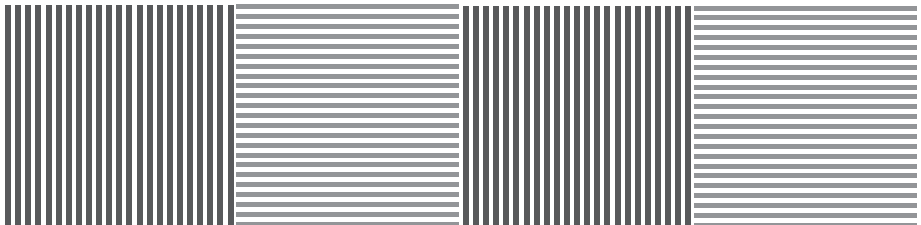
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**SYDNEY A. INGRAM**

HON 495 *English Independent Study with Dr. Joan Dean*

### **Beat to Death:**

#### The Beat Generation's Impact on Neal Cassady

The Beat Generation is one of the most influential movements in American literature. The lives of these writers are just as fascinating as their stories and poetry. The most important members and contributors were writer Jack Kerouac, poet Allen Ginsberg, and their best friend, lover, and muse Neal Cassady. These three men, as well as others along the way, would redefine the roles of men in a post-World War II America as well as create a new image for the country. Arguably, it was Cassady who was the catalyst for this movement, but he hardly wrote a word. He came to New York from Denver, where his past was fabricated and unbelievable, to have Kerouac teach him how to write. Cassady, the conman, wanted to learn from Kerouac and then from Ginsberg. He was immortalized in Jack Kerouac's *On the Road* as Dean Moriarty, the rebel from Denver, who always chose adventure over responsibility. Allen Ginsberg wrote him as a "secret hero" in his most famous poem "Howl" (Ginsberg 136). Both Kerouac and Ginsberg idolized Cassady but for different reasons. Cassady himself is an enigma, his entire life story a fabrication. He grew up on the streets of Denver, stealing cars and hustling. He was also an altar boy and a father of three, and even tried his hand at writing with his unfinished autobiography *The First Third*. With the help of Kerouac, he managed to make his life into what would later be the embodiment of the Beat Generation. Kerouac made him seem far more adventurous than Cassady perhaps really wanted to be. Ginsberg, on the other hand, drew upon Cassady's

sex life in his poetry, focusing on Cassady as a sex symbol. Both interpretations took a heavy toll on Cassady as he attempted to keep up with the demands of those who had read *On the Road* and “Howl.” For the rest of his life he would try to uphold the standards imposed on him by his friends and the youth of generations to come. The impact of Kerouac, Ginsberg, and Cassady can be seen in every aspect of the writers’ lives. The standards they set for Cassady became the standards they themselves had to live up to and die by.

### **Kerouac and Cassady**

Hal Chase, a friend of Kerouac’s, talked constantly about the legend of Cassady, a man he knew from Denver. It seemed everyone who knew Cassady was eager to talk about him. Cassady’s wife Carolyn first heard about Neal from friend Bill Thomson: “He’d tell me all these wild stories and great escapades that he and this other guy, Neal Cassady, had done, only he took most of the credit for himself. But I still was beginning to think this Cassady guy was pretty fantastic” (Gifford and Lee 107). Carolyn was not the only one captivated by her soon-to-be husband. Kerouac also found Cassady compelling. Kerouac was fascinated with the stories he had heard about Cassady and the stories Cassady told himself. Kerouac described him as “some long-lost brother; the sight of his suffering bony face with the long sideburns and his straining muscular sweating neck made me remember my boyhood” (Watson 83). Perhaps the stories of Cassady’s youth were what attracted Kerouac. Even Ginsberg felt that connection, saying when “Neal came in, in ’46, there was a lot of recollection of childhood adventure-fantasy” (Gifford and Lee 47). Kerouac’s own childhood was less than ideal. His older brother Gerard was very sick and died young. His family, especially his mother, mourned the loss of Gerard greatly. Gerard had been seen as the most wonderful and precious boy in their entire neighborhood. He had a special connection with their Catholic faith and everyone, including the nuns of their church, considered the young boy a saint. Kerouac especially saw his brother as such. The family kept his portrait in the house, remembering the young boy as a martyr. Even at four years old Kerouac saw the impact his older brother had on his

family (Watson 21). Kerouac lived his childhood in solitude and grew up to be a quiet, unhappy man. He lived with his mother in New York City after moving from his hometown of Lowell, Massachusetts. He wrote his first novel *The Town and the City* while living in the apartment with his mother. Then Cassady came to town.

Cassady was everything Kerouac wanted to be. Cassady seemed to fill a void in Kerouac's life left by his brother's death. He was fascinated with the stories Cassady told and his life was more interesting than that of Kerouac's. His childhood alone was more than anything Kerouac could imagine. When the two first became friends, "Neal was not at that point to Jack the sort of mythic figure he became later. Jack was all excited by Neal—by his energy, by his ability to function, and so forth" (Gifford and Lee 124). Kerouac had been a shy and quiet person who lived very much in his head. He filled his childhood with imaginary friends until he made real ones in the late 1940s at Columbia University. While Kerouac was reserved, coming from a very traditional lower-middle-class family, "Neal reached out for whatever he wanted, whether it was a girl or a car. He was unburdened by doubts about motive or method. He bragged that he had his first girl when he was nine and stole his first car when he was fourteen" (Gifford and Lee 83–84). This "bragging" caught Kerouac's interest. The wild childhood of Cassady, a childhood about which the world may never know the entire truth, was fascinating to the introverted Kerouac.

Cassady was a conman. Every relationship he entered into, whether it be friendship or romantic, he wanted something in return. He had been conning and hustling to survive in the streets of Denver. He was seen as a user and a nuisance to some. He was always borrowing money from people, sleeping in their apartments, asking for rides and meals. A lot of people from different generations saw that quality personified in him and in the Beat Generation. The Beats romanticized the vagabond ideals because they had come from Cassady himself. Poet John Clellon Holmes described Cassady's artistry: "Neal...was not a cruel con man. He wasn't just making a score with you, he needed something to go on to the next moment, and you could come with him if you wanted to. I never felt hustled

by Neal. I must have given him twenty-five bucks over the years, which was just chicken feed, but he always returned more than that—in good feelings and in energy and discovery” (Gifford and Lee 125). Cassady was a good man. He wanted desperately to be liked by everyone and do the right thing. He always paid everyone back for the things they gave him. He was always nice to everyone, he “never put anyone down” (Gifford and Lee 125). He had a real authenticity to him and always wanted everyone to be happy. He was legitimately interested in everything people had to say.

Kerouac lived vicariously through Cassady. Cassady’s stories of adventure made him feel inferior. He had lived a cautionary life for so many years and now there was this man who was breaking all the rules. Kerouac hung onto every word Cassady said. He took the letters Cassady had sent him from across the United States and they inspired him to write *On the Road* (Gifford and Lee 85). This novel would be starkly different from his first novel, *The Town and the City*, which dealt with traditional issues of family. *On the Road* would be a liberation for Kerouac who would have to abandon his mother’s side and finally get some experience of his own. Cassady was his catalyst for living and Kerouac became successful by writing about him. Not only was his content based on Cassady, but his revolutionary free-verse, spontaneous prose was inspired by him. Cassady’s son John discussed his father’s influence: “Jack wrote like Neal talked because Neal had such a love of life and so much energy Jack would just sit there and write down some of the passages when Neal was driving. He wouldn’t write it verbatim, of course, but I think he really documented my dad well” (*Love Always, Carolyn*). *On the Road* focused on the escapades of Cassady, Kerouac calling him “Dean Moriarty” in the published version. He wanted to write about Cassady, who gave him more than enough material. The two of them spent their lives making up new stories about the creation of Cassady; Cassady’s own creations were published posthumously in his autobiography. Dean Moriarty was a new American hero, or an anti-hero, as he embodied all the non-typical values of a new and disillusioned era. Clellon Holmes thought “‘Dean Moriarty’ became the sort of image or metaphor that he did...because people were

feeling that way” (Gifford and Lee 126). He was quickly becoming a figure in literature that others (besides Kerouac) could live through vicariously. They could read the stories of a man who chose adventure over responsibility and who left the real world behind. Kerouac would go on to describe Cassady as an “American Saint” not only in his writings but as a constant adjective for his best friend (Kerouac 141). Even Ginsberg could see the correlation in Cassady: “Don’t you remember how you made me stop trembling in shame and drew me to you? Don’t you know what I felt then, as if you were a saint...?” (Watson 84). Many times Kerouac’s Catholic background affects his descriptions of Neal. He refers to him as “holy Neal” and puts him on a pedestal of being pure and good, rather than Ginsberg’s view of Cassady as a sex symbol. Cassady had replaced the role of his saintly brother, saying, “What is all the holy feeling I have for holy Neal, maybe he’s my brother at that; it was you first said we were Blood brothers, remember?” (Watson 83). The fictitious life of Cassady soon dominated his real one. Everyone was seeing him as more than just a poor, Catholic American boy. They wanted him to be so many things that validated the crazy and exaggerated stories. The pressure to live up to these standards would eventually ruin his life and ultimately lead to his untimely death.

Kerouac’s *On the Road* is his most famous work of fiction. It is hard to say the entire work is fiction because it was a document of his seven-year journey across the United States. It follows Dean Moriarty, the Cassady character, as he darts back and forth leading many lives, searching for the truth about his father and his past, “the portrait of a man racing to make up for any and all lost time” (Gifford and Lee 87). People were captivated by Cassady and found an outlet in him much like the one Kerouac had found. The entire novel is an homage to Cassady, perhaps even a hagiography of the “American Saint.” His life and adventures were documented and studied by later generations longing to find solace from a disenchanting American culture.

The opening lines of *On the Road* set the relationship between narrator and main character: “I first met Neal not long after my father died...I had just gotten over a serious illness that I won’t bother to talk about except that it really had something to do with

my father's death and my awful feeling that everything was dead" (Kerouac 109). Cassidy in a sense saved Kerouac and filled a void from the death of his father. From the first mention of Cassidy, the reader assumes the entire novel will further the idea that the narrator sees Cassidy as his savior. Cassidy has done an amazing deed and will spend the rest of the novel and his life fulfilling his role as the savior and redeemer character. He has resurrected Kerouac from his feelings of death and despair and opened a new chapter in his life, a sort of a rebirth: "With the coming of Neal there really began for me that part of my life that you would call my life on the road" (Kerouac 109). The word "coming" evokes a biblical feel, as though Cassidy has been delivered like an angel to help Kerouac through the dark time in his life. Immediately it is clear that Cassidy will always be a hero. The first five pages tell of Cassidy's life in the rambling fashion for which Kerouac would soon be famous. His observations enhance the reader's view of Cassidy. The first interjection he makes is a confession of love: "Nonetheless I loved him for his madness" (Kerouac 111). He describes the importance of madness a few pages later, saying "the only people that interest me are the mad ones, the ones who are mad to live, mad to talk, desirous of everything at the same time, the ones that never yawn or say a commonplace thing... but burn, burn like roman candles across the night" (Kerouac 113). Kerouac likens madness to the most important quality he can find in anyone and Cassidy is the epitome. As the novel progresses, it is obvious that Cassidy never sleeps and is always saying something fascinating; he truly burns like a roman candle with his immense, mad energy.

Early in the book Kerouac describes Cassidy as "simply... tremendously excited with life, and though he was a con-man he was only conning because he wanted so much to live and also to get involved with people that would otherwise pay no attention to him" (Kerouac 112). This is the great summation of Cassidy. The holy conman, that crazy, dumb saint that wanted so much from every part of life, would take what he wanted at the drop of a hat regardless of the consequences just because he wanted to be liked. This is his fatal flaw, as wanting to be liked forced him to keep up people's *On-the-*



*Road*-altered ideas of what he should be. Kerouac was willing to overlook any sort of deception. Kerouac makes a bold statement that will forever explain his bias towards Cassady: “He was conning me, so-called, and I knew it, and he knew I knew (this had been the basis of our relation) but I didn’t care and we got along fine” (Kerouac 112). Kerouac knew Cassady was a delinquent. He was aware of the lifestyle Cassady had acquired in his youth. He did not attempt to change him and he enjoyed the Cassady that had come from the pool halls of Denver. Over the years, Cassady would ask for money from not only Kerouac but even his mother, he would abandon Kerouac in San Francisco and continue traveling without him. But Kerouac was always dragging behind after his idol like a teenager following a rock band across the country.

Later, Kerouac again writes of feelings of despair. He had reached a level of ecstasy that he had strived for in his life, which ended in a vacuum of fear, feeling as though he was “hurrying to a plank where all the Angels dove off and flew into infinity. This was the state of my mind. I thought I was going to die the very next moment” (Kerouac 274). His fears were crippling him after a moment of elation. His attack of panic ended and “that was the way Neal found me when he finally decided I was worth saving” (Kerouac 274). He holds his entire worth in the eyes of Cassady. It was Cassady who decided whether Kerouac lived or died. Cassady is his guardian angel, keeping watch over him and letting him live his life to its limits. Here it is clear that Kerouac dedicates his existence to Cassady’s compassion and love. Cassady is the only one who can ever save him. He must always be at Cassady’s side, or have him at arm’s length. He is his security blanket and the only one who can make things right.

The novel finishes with the crazy trips with Cassady. They went across the United States and Mexico, creating pacts and cementing their friendship. Nothing bad ever happens when the two are together. It is a beautiful story of post-war America, a country that will never be seen again. It shows a picturesque country that has been created by Cassady, a picture that would not have been created without his insistence and without Kerouac’s insight. The novel ends as it begins, thinking of Cassady, “...and nobody, just nobody knows

what's going to happen to anyone besides the forlorn rags of growing old, I think of Neal Cassady, I even think of Old Neal Cassady the father we never found, I think of Neal Cassady, I think of Neal Cassady" (Kerouac 408). The reader cannot get away from Cassady. And neither can Kerouac.

### **Ginsberg and Cassady**

At Columbia University, Ginsberg met Lucien Carr, the first man to catch his affection. Ginsberg was attracted to the beautiful Carr for his looks and intellect. Before entering Columbia, Ginsberg's sexuality had been kept quiet. He always had strong feelings towards men, but in the early part of the 20th century, it was not something to embrace. Hiding his sexuality caused him stress and once he got to Columbia and away from his family, he began to feel comfortable expressing his sexuality. Carr was the first person he met who challenged the types of people who had surrounded him growing up. Carr had been kicked out of many prep schools and universities before ending up at Columbia. He was highly intelligent and was the first person Ginsberg met who influenced him to pursue poetry rather than law (Miles 33–37). Carr was a poet, sensitive and open. To Ginsberg, he was wildly fascinating. However, Carr was caught in a love triangle with long-time admirer David Kammerer. In 1944, Carr stabbed Kammerer to death and dumped his body in the Hudson River (Miles 45–47). Before Carr went to prison, he introduced Ginsberg to his then-girlfriend's friend's boyfriend, Jack Kerouac.

Kerouac briefly attended Columbia University. He was an athlete going to Columbia on a football scholarship after spending an extra year at prep school to prepare him for the university's academics. Kerouac fought constantly with his coach and then injured his leg. He was failing his courses and was asked to leave. He then joined the Navy as a merchant marine. It was between trips that he met Ginsberg (Miles 42). After their first meeting, Ginsberg recalled how he "remembered being awed by him because [he]'d never met a big jock who was sensitive and intelligent about poetry" (Miles 42). He found him physically attractive as well. Kerouac was tall and athletic with very masculine features. Ginsberg liked his

brooding “Québécois moodiness” and found him “extraordinarily sensitive, very intelligent, very shrewd and very compassionate... toward the awkward kid. He was gruff but inquisitive” (Miles 42). Like Carr, Kerouac had found interest in Ginsberg. For most of his life, Ginsberg had been shown very little affection, so when these men showed interest in him, he took to them immediately. The two started spending time together and had long conversations about existential ideas and poetry. They had very similar thought processes. Kerouac was glad to have found someone who thought the same way he did (Miles 43). Kerouac left for the Merchant Marines but returned quickly after an incident with a man with whom he was sailing. Too embarrassed to tell his family that he had returned, he stayed with Ginsberg. It was then that Ginsberg told Kerouac he was homosexual and confessed his affections for Kerouac. He felt very safe and comfortable with Kerouac because of his tolerance and forward ideas. He knew Kerouac would “accept [his] soul with all its throbbing and sweetness and worries and dark woes and sorrows... cause that was the same thing he had” (Miles 51). Ginsberg also admitted that he wanted to sleep with him. Kerouac groaned; it would be another year and a half until the two had any sexual encounters (Miles 51). Between Carr and Kerouac, it is easy to see the type of man to whom Ginsberg was attracted. Both men were handsome and interested in Ginsberg. Their intellect and their unconventional ideas attracted Ginsberg and he would forever be infatuated with similar minds. It is easy to see the traits Ginsberg admired and he would find them all in Cassady.

From the minute Ginsberg saw Cassady, he was in love. They met at mutual friend Vicki Russell’s apartment when Kerouac stopped by with Cassady who was in town with his sixteen-year-old wife LuAnne. The men had come to buy marijuana and Ginsberg, already high, was captivated by him (Watson 83). This first meeting was a huge event in the Beat Movement, documented in *On the Road*: “A tremendous thing happened when Neal met...Allen Ginsberg. Two keen minds that they are they took to each other at the drop of a hat. Two piercing eyes glanced into two piercing eyes...the holy con-man and the great sorrowful poetic con-man that is Allen

Ginsberg. From that moment on I saw very little of Neal...I couldn't keep up with them" (Kerouac 112). Cassady was quite a man. He had every quality that Ginsberg wanted. First of all, Cassady was handsome. Barry Miles, friend and biographer of Ginsberg, described Cassady as "neatly dressed, muscular and athletic with a broken Roman nose and a wide, clear-eyed Western smile. He looked a lot like Kerouac" (Miles 80). Both Kerouac and Cassady looked like the epitome of American men, but, like Carr, Cassady had a history. While Carr came from a family of wealth and private schools, Cassady came from almost nothing. For the majority of his childhood he lived in a Denver flop house with his alcoholic father. He grew up hustling pool, conning people, skipping school, and traveling the country. It was local philanthropist Justin Brierly who saw the intellectual potential in Cassady. He attempted to mold Cassady, as he had done with many other young men, into an upstanding gentleman. His plan did not pan out as Cassady left Denver with a friend named Hal Chase. Cassady had heard about Kerouac from Chase and he wanted desperately to meet him and learn to write from him. Cassady was a man full of stories and a "tremendous energy and enthusiasm, in addition to his physical beauty, [that] attracted both Allen and Jack to him. He was another sensitive football player. For Allen, it was like meeting another Kerouac. His early conversations with Neal, in fact, were much like his early talks with Jack" (Miles 81). Ginsberg had met a copy of Kerouac, but only Cassady had the reckless energy that Ginsberg found fascinating. Cassady, in his quest to be an intellectual, found interest in Ginsberg. As with his other infatuations, the smallest amount of affection and attention caused Ginsberg to fall desperately in love.

The first sexual encounter between Cassady and Ginsberg left a resounding impact on his life and poetry. After a night with friends, Cassady, Ginsberg, and Kerouac walked home. They decided it was too late for Kerouac and Ginsberg to go home so the two stayed with Cassady in the apartment that he was sharing with a friend. Ginsberg and Cassady shared a cot. He was nervous about being close to someone with whom he was infatuated. Cassady sensed his nervousness and embraced him, telling Ginsberg to "Draw near me"

(Miles 82). That night the two had sex. Kerouac was there and the event was also documented in *On the Road*: “Allen was queer in those days...[the] former boyhood hustler...wanting dearly to learn how to write poetry like Allen, the first thing you know he was attacking Allen with a great amorous soul such as only a conman can have... I mused and said to myself ‘Hmm, now something’s started’” (Kerouac 113). Here is another instance where Cassady the conman shows his face. He had embarked on a relationship with Ginsberg while in the throes of a marriage and courtship with two other women. Cassady had hustled men in Denver, but never identified himself as a homosexual. He was giving Ginsberg what he wanted, sex, so that Cassady could get what he wanted, to be taught to write. It was almost the same con he was working with Kerouac. Regardless of intent, the event thoroughly boosted Ginsberg’s self esteem and he became more comfortable with himself. Cassady was the first person to accept his advances immediately. Long after Ginsberg’s love confession to Kerouac, the two did have sex, although begrudgingly and unromantically in alleyways. This gave Ginsberg a higher opinion of Cassady; he saw him as a lover rather than just a friend. Over the next two weeks, their relationship overcame Ginsberg. In his journals, he wrote of his fantasies with Neal and of how completely in love he was. Most of his previous sexual encounters were unsuccessful; now that he was enjoying sex, he did not want it to end. But the struggles of having an affair with a married man took a heavy toll on him. He knew it could not last; in a letter from Cassady on March 30, 1947, he said, “I say I fear, for I really don’t know how much I can be satisfied to love you, I mean bodily, you know I, somehow, dislike pricks & men & before you, had consciously forced myself to be homosexual, now I am not sure whether with you I was not just forcing myself unconsciously, that is to say, any falsity on my part was all physical, in fact, any disturbance in our affair was because of this” (Gifford 11). At the time, Cassady was splitting up his time between his wife LuAnne (as he was trying to divorce her), his girlfriend (and future wife) Carolyn, and Ginsberg. Carolyn wrote how Cassady tried so desperately to keep everyone happy and that he “tried to juggle several relationships simultaneously and felt it advisable to keep them

separate and secret from one another” (Gifford iv). Kerouac and Ginsberg created different roles for Cassady who tried very hard to uphold his friends’ ideals.

Ginsberg treated Cassady like a god. In his mind, Cassady was the first man he could truly confide in and the first man to accept him. Ginsberg had made a list: “Whom I love most in the world, in this order: Neal, Eugene, Jack, Bill—I should die for these—Lucien, Joan, Huncke, Neal” (Watson 52). He listed Neal before his brother Eugene and before Jack, too. He loved him so much that he put him on the list twice. His immense adoration for Cassady was a hindrance in Cassady’s life. While Ginsberg set standards for Cassady, his poetry flourished. He wrote two poems, one of them explicitly about Cassady and one calling attention in just one stanza but casting him as a legend. Because of this, Cassady struggled to live a life of his own, and always felt like he had to uphold these immense roles.

Ginsberg’s most famous poem is “Howl.” This poem can be seen as the embodiment of the rebellion and disillusionment of the post-World War II generation. Ginsberg examines the effect drugs had on the men of his generation, how poverty and the changing economic status of America was doing a great disservice to its youth. The poem was written very much from his own experiences. He saw the returning soldiers moving up in the world, the emergence of a new middle class, and an America that was trying desperately to be the most powerful country in the world. As America ignored the cries for help, Ginsberg saw the consequences of this changing country. He wrote of a new disenchanting America whose hero was Neal Cassady.

The poem deals with a new type of sex. In this time, sex was not seen as something done for recreation. With the new ideals of the middle class, monogamy and procreation were the most important values. But here there is someone “who sweetened the snatches of a million girls trembling in the sunset, and were red eyed in the morning but prepared to sweeten the snatch of the sunrise, flashing buttocks under barns and naked in the lake” (Ginsberg 136). According to Ginsberg, someone who could sleep with so many girls was seen as a hero, as someone who conquered this vast amount of women. This man has done his heroic duty of pleasuring a million

women and still had time to keep going until the next day, laboring on for the good of the sunrise. The phrase “sweetened the snatches of a million women” is especially positive. By using the term “sweetened” it shows this man has had sex with these women in a special way, as though they were making love rather than having a premarital sexual encounter between strangers. The hero being “red eyed in the morning but prepared to sweeten the snatch of the sunrise” gives him the quality of a soldier “prepared” to carry out his duties no matter the costs. In the next stanza, this hero’s quest continues: “who went out whoring through Colorado in myriad stolen night-cars, N.C., secret hero of these poems, cocksman and Adonis of Denver—joy to the memory of his innumerable lays of girls in empty lots & diner backyards, moviehouses’ rickety roadside lonely petticoat upliftings & especially secret gas-station solipsisms of johns, & hometown alleys too” (Ginsberg 136). N.C. is Neal Cassady, some editions of “Howl” stating his name in full. Just mentioning Colorado and stolen cars is enough information to put Cassady’s name into the initials. In this stanza, Ginsberg has built up Cassady to epic proportions. “Cocksman and Adonis of Denver” is quite a daunting title. The list of various places of sexual encounters is long and nontraditional. With his stolen car and nighttime cruising, Cassady is seen as very cool and rebellious, perhaps drawing on Kerouac’s version of him. His attraction is magnetic as “innumerable” girls have given into his flattery and charm and have slept with him in cars and in movie theaters. In ten lines of poetry, just a small percentage of the final poem, Ginsberg has created exceedingly high expectations for Cassady.

The poem “Many Loves” was written ten years after Ginsberg and Cassady’s first sexual encounter. The opening line says, “Neal Cassady was my animal: he brought me to my knees” (Ginsberg 164). Even after ten years, he still thinks of Cassady as something he had no hope to truly be. He describes Cassady as superhuman, his “great arm like a king’s”, his “pectorals of steel” (Ginsberg 164, 165). His use of hyperbole shows Cassady as this mythical creature, something of legend. Ginsberg fell for Cassady initially due to his handsomeness and his fascinating past fabricated by Cassady and Kerouac. In “Howl” he evoked much of Cassady’s

past in a heroic context. “Many Loves” is a much more sentimental and personal poem written about a single night in their history. Even though this poem discusses the extremely intimate night the two shared, Ginsberg incorporates Cassady’s past. He describes Cassady through the stories of his childhood and the life he led that had been fabricated and exaggerated for years. He describes Cassady’s body “rounded in animal fucking and bodily nights over nurses and schoolgirls” (Ginsberg 165). The person he is now is only because of the countless sexual encounters he has claimed to have and all the women who have thrown themselves at Cassady’s feet and begged him to sleep with them. He spends many lines describing Cassady’s “ass of long solitudes in stolen cars, and solitudes on curbs, musing fist in cheek...of a thousand farewells, ass of youth, youth’s lovers... of mystery and night! ass of gymnasiums and muscular pants...of high schools and masturbation ass of lone delight, ass of mankind so beautiful and hollow, dowry of Mind and Angels” (Ginsberg 165). He evokes the same events of Cassady’s past as in “Howl,” the stolen cars and “innumerable lays.” He muses to Cassady’s ass, describing it as it came to him, formed by the stories created by Cassady and Kerouac. He says Cassady’s ass has been created by angels, perhaps referring to Kerouac’s writing. This is how Ginsberg saw Cassady in his skewed image of the man he had fallen in love with. It is even more interesting that Ginsberg still felt this ten years later. In that time, Ginsberg had moved on, taken up with Peter Orlovsky (Ginsberg’s life-long partner) and became a successful poet. It can be said that Ginsberg’s poetry was versatile enough to have survived without the Beat influence. The same cannot be said about Kerouac’s novels. Ginsberg put Cassady on a pedestal that night they met in 1947 and nothing Cassady could do would ever get him down.

Kerouac wrote himself into a grave. His adoration for Cassady and his need to tell the world about his friend killed him. He became a hopeless alcoholic and died of cirrhosis of the liver at forty-two years old. Cassady died a year earlier, found naked on railroad tracks in Mexico. At hearing the news of his best friend’s death, Kerouac refused to believe it. He would never accept the death of Cassady because he had been a hero, the legend of *On the Road* as well



as nearly every other book Kerouac published. There was another reason Cassady could not die. He was a saint, an angel that had helped Kerouac get over the roughest times in his life. Kerouac spent his entire career defending and creating the Cassady everyone had come to see as the anti-hero in American literature. Dean Moriarty could never die. Ginsberg mourned the loss of his best friend and lover and always remembered him as the “cocksman and Adonis of Denver” because Cassady’s freedom of sexuality gave Ginsberg enough confidence to live his life how he had wanted, without fear of romantic rejection. Cassady not only saved Kerouac, but Ginsberg as well. While Kerouac wanted to honor him as a saint, Ginsberg wanted him to be a sex symbol. Both ideals took a toll on Cassady who felt obligated to live up to them. His best friends ultimately killed him. The Beat Generation came at the cost of many lives, first the murder of David Kammerer in 1944 and ultimately Cassady in 1968 followed by Kerouac in 1969. The world will forever read the books and poems dedicated to Cassady. People will always remember the Beats. While the impact can still be felt in the 21st century, it will always be heaviest on those three men, Kerouac, Ginsberg, and Cassady.

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**SKYLER D. KING**

ENG 317 *British Literature I with Dr. Virginia Blanton*

## **The Unknown and Unknowable Shakespeare**

A sense of mystery fills Shakespeare's sonnets, mysteries that coax us into exploring dead ends, much like a Siren lures sailors to their rapturous, albeit vicious, deaths. A few of these tantalizing mysteries are: who stands on the other side of the 154 purported "sonnets of Shakespeare," transmitting the poems to us? Did Shakespeare actually write these sonnets? What role, if any, did Shakespeare play in the production of these sonnets? The first question remains viable, especially considering print history and culture; the second and third questions, however, represent the lunacy of a parasitic, yet cherished, cultural bias: the need for certainty and singular answers. Given what little we know about Shakespeare and the fact that we possess no handwritten manuscripts of his works, any attempt to answer the latter questions—particularly the second one—is futile. Instead of perpetuating this fruitless game of "uncovering the unknowable," we should accept the picture that posterity provides to us in Thomas Thorpe's 1609 *Quarto*, John Benson's 1640 *Poems: Written by Wil. Shake-speare. Gent.*, and Stephen Booth's 1977 *Shakespeare's Sonnets*: namely, that due to the influence and motives of the printers throughout the history of Shakespeare's sonnets, Shakespeare, at least as we know him, exists as much as a mythological construction as he did a real and successful playwright. Thus, the "answers" to his identity and authorship remain unknowable and not worth seeking.

## I. What Thorpe's 1609 *Quarto* Reveals about Shakespeare

One profound problem that completely undermines any attempt at establishing a “real” Shakespeare in relation to the sonnets is the mysterious nature of Thomas Thorpe's 1609 *Quarto*, which is the first edition of *Sonnets* ever printed. (As a whole, that is. A few of the sonnets circulated in the 1590s, but the first complete collection of “Shakespeare's sonnets” came in Thorpe's *Quarto*. The 1590s renditions are also so variegated that it makes determining the authorship or “true” sonnet practically impossible.) Whether or not Thorpe's publication was authorized by Shakespeare and the layout and design of the book, in particular, are both primary areas of concern. The answers—if any exist—to these mysteries about Shakespeare's authorship and the *Quarto*'s authorization (or lack thereof) will help illustrate how traditional debates have been distracted by pointless queries while the simplest and most direct answer constantly appears before scholars like an unwanted apparition. In other words, I think these “mysteries” are only “mysteries” because we are asking the wrong questions and refuse to abandon fruitless inquiries. There is an answer, a simple one, in fact, but it is not the answer that many people seek. The answer, as I stated earlier, is to accept the presentation that posterity has given us. However, for now, let's examine the questions of authorization and design concerning Thorpe's *Quarto* and come back to my claim later.

The question of authorization plays an important role in shaping our “understanding” of Shakespeare's sonnets. If Thorpe's *Quarto* was authorized, then the authorization would slightly dim the prospect of my solution to the problem of understanding Shakespeare; if, however, the *Quarto* turns out to have not been authorized—or if the answer is indeterminate—then the project of “discovering the real Shakespeare” will already look hopeless and confused. So, was the *Quarto* authorized? Traditionally, scholars have considered Thorpe's publication to have been unauthorized and suppressed (Duncan-Jones 151). Thorpe was charged with “sharp practice, predatory procurement of copy, bombast, and obsequiousness” about midway through his career, after all (Martin

and Finnis 3). Leona Rostenberg, for example, thought the *Quarto* could not have been authorized because Thorpe published the *Sonnets* “out of malice for Shakespeare” (37). The only problem with Rostenberg’s argument is that it presupposes that the original order of the sonnets was somehow detrimental to Shakespeare’s reputation—but, the truth is, no one can actually say whether or not that presupposition rings true.

On the other hand, some critics, such as Katherine Duncan-Jones, claim that “there is little evidence of the text being suppressed” (151) and “no real reason [exists as to] why Shakespeare could not himself have sold the manuscript of the *Sonnets* and *A Lover’s Complaint* to Thorpe” (165). Duncan-Jones’ argument, though, also remains completely conjectural: she sees no reason as to why Shakespeare “could not himself have sold the manuscript,” but that supposed objection is framed in counterfactual terms. The evidence to support this claim is supposed to be that Shakespeare must have at least known of Thorpe, since they both had connections in the court (Duncan-Jones 164-165), but the connection remains merely possible. There is no necessity to “Shakespeare’s having sold his manuscript to Thorpe.” If Duncan-Jones sees no reason as to why Thorpe’s *Quarto* could not have been authorized, then perhaps another scholar sees no reason as to why two or three people could not have written the sonnets together under the name “William Shakespeare.” In short, no one can definitively say whether or not the *Quarto* was authorized. Essentially, then, this type of reasoning collapses into an endless circle of claims that cannot be substantiated beyond mere “possibility” (i.e. we are likely to never find answers along these lines of inquiry).

The next pertinent issue to examine is the design and layout of the *Quarto*. The Stationers’ Register for the shop where Thorpe worked contains an entry for “a booke called SHAKESPEARES sonnettes,” dated May 20, 1609, but all the entry really says “about the manuscript Thorpe was handling is that, unlike any other Elizabethan sonnet sequence, this collection had no identifying title or names of participants” (Duncan-Jones 171). However, the printed version of the sonnets contained a portrait of Shakespeare, a dedication page to

the mysterious “W.H., the only begetter of the sonnets,” and did not have many embellishments. The presentation of the sonnets was also rather plain: each sonnet received a number (from Thorpe) and very little space was provided between each sonnet. An interesting aspect of the *Quarto*, though, is that Thorpe changed some of the sonnets and even combined others, thereby “perverting” the original text. Also, the couplet of Sonnet 36 is repeated at the end of Sonnet 96, but this duplication does not make sense with the Sonnet—which makes the repetition seem like a printer’s mistake and not the mistake of Shakespeare.

So, even the “original” version of Shakespeare’s *Sonnets* is not as tidy or easily identifiable as many want it to be. We do not know how Thorpe obtained the manuscript nor what that manuscript looked like. Despite this, Thorpe’s 1609 edition of Shakespeare’s *Sonnets* is the best we have and it stands as “the only [practical] text on which any edition of *Sonnets* can be based” (Duncan-Jones 151). Thus, whether or not Shakespeare actually wrote the sonnets as they appear in the *Quarto* is irrelevant. We must accept the information the earliest edition provides and not speculate beyond it.

## **II. The Impact of John Benson’s 1640 *Poems* on Shakespeare’s Identity**

The next important edition of Shakespeare’s *Sonnets* was printed by John Benson in 1640. (It might be worth noting that this publication was after Shakespeare’s death.) Benson, unlike many other authors of the time, played an active role in determining how his works were portrayed in the printing. Benson carried this direct and intentional presentation over to his edition of Shakespeare’s *Sonnets*, which he titled *Poems: Written by Wil. Shake-speare. Gent.* He even “advertise[d] the Poems in a way that recall[ed] the kinds of poetry on which [he] had left his own distinctive mark” (Baker 155). Unlike Thorpe’s edition, though, Benson’s edition was undoubtedly pirated. In fact, Benson’s edition was basically plagiarized from “William Jaggard’s third edition of *The Passionate Pilgrim* (1612), Thomas Thorpe’s 1609 *Quarto* of Shakespeare’s *Sonnets* and *A Lovers Complaint*, and *The Phoenix and the Turtle* (1601)” (Atkins 306).

Compared to Thorpe's *Quarto*, Benson essentially treated the sonnets like a deck of cards: he gave the sonnets titles and combined some of them to form large poems which he numbered instead of titling (Baker 159). Benson also changed all the "he" pronouns to "she," which many scholars have thought was to avoid the discomfiting fact that most of the sonnets were addressed to a male. Carl Atkins, however, claims that "Benson [changed the pronouns because he] needed to hide both the fact that his text was pirated and that the majority of the poems were part of a sonnet sequence" (307).

The most significant aspect of Benson's edition is the fact that he clearly had a specific mission: to extol and "memorialize" Shakespeare. The first distinct way Benson accomplished this goal was by including a different kind of portrait of Shakespeare in the *Poems*. Unlike the portrait in the *Quarto*, the portrait included in the *Poems* depicts Shakespeare leaning on a table or desk while wearing Jonsonian laurels. Based on the reception of Benson's edition, it seems like the portrait "[reaffirms] Shakespeare's status as the 'wonder of the stage'" (166). Another method Benson used to commemorate Shakespeare was to incorporate several elegies and other poems dedicated to him. For example, the poem accompanying Shakespeare's portrait asserts that the "learned will Confess, [Shakespeare's] works are such, / As neither man, nor Muse, can prayse to much." (166). Another poem, written by John Warren, explains that "Shakespeare [needed to be] revived" (Benson 5). The elegies, which Benson placed right after the sonnets, rave about Shakespeare's talents (84-86). After the elegies, Benson decided to include "An Addition of Some Excellent Poems, to those precedent, of renowned Shakespeare, by other gentlemen," which also spoke highly of Shakespeare (87).

Given Benson's personality and the deliberate changes he made to both the original content and presentation of the sonnets, it is clear that he wanted to cast "Shakespeare's poetry in the mold of the Jonsonian epigram" (Baker 155-156). In other words, Benson actively tried to construct an identity for Shakespeare. Shakespeare was not a cavalier lyric poet and he did not write in the style of Jonsonian epigrams. So, if Benson "molded" Shakespeare's poetry, then that

means that he deliberately changed Shakespeare's appearance to the general public, thereby changing the general public's reception of Shakespeare. By changing and "evolving" Shakespeare, Benson created a new identity for him, an identity that the general public would identify with, since Benson was very popular. In other words, he made Shakespeare something that he was not in order to try to make the "poet of Shakespeare" something that posterity would remember. And, based upon the reception of Benson's text, "[his] construction of Shakespeare as a cavalier lyric poet [was a success]" (Baker 169). The fact that Benson and his friends felt Shakespeare's poems needed "to be revived" may show that Shakespeare's sonnets were not received well originally. Benson's motivation for this project was to make money, but he was also motivated by a much larger concern for English history. After Shakespeare's death, a consensus developed that his works—specifically his plays—constituted the greatest achievement in English literature (Black et al. 794). Benson, apparently, did not want the world to forget about Shakespeare as a poet.

### **III. Stephen Booth's Rejection of Contemporary Shakespearean Scholarship**

Despite Benson's efforts, Shakespeare's *Sonnets* didn't receive much scholarly attention until the past fifty to sixty years (Black et al. 795). In 1977, literary critic Stephen Booth decided to "save" Shakespeare's poems from what he perceived to be an awful analytical trend that plagued scholarship. Although his edition of the *Sonnets* received much attention for his erotic and sexual interpretations, he claims that the primary purpose of his work was only to provide a "modern reader [with] as much as [he] [could] resurrect of a Renaissance reader's experience of the 1609 *Quarto*" (ix). For this reason, he also included the 1609 *Quarto* in his edition. As Philip C. McGuire noted ten years later, though, "We cannot be certain how Shakespeare's sonnets were spoken and heard by his contemporaries" (footnote 7, 306). So, really, this task is almost a hopeless endeavor as well. At best, we can only point out inconsistencies with the dominant



scholarly definition and hope to open the door to more interesting and pertinent discussions.

The various notes in Booth's edition are supposed to "help a reader with the poem, not...substitute for [the actual words of the poems]" (x). A secondary self-proclaimed purpose of the edition is to "campaign for analytic criticism that does not sacrifice—or at least tries not to sacrifice—any work of literature to logical convenience or even to common sense" (x). Booth's edition marked a significant break from the traditional and, all too often, fantastic perception of Shakespeare and his poems.

One of the best aspects of Booth's edition is the appendixes he provides. In Appendix 1, he summarizes the basic print history of Shakespeare's *Sonnets*. He asserts that Thorpe's edition may or may not have been authorized (and seems to have felt that the enterprise of resolving that question and the authorship of Shakespeare remained a pointless task). Booth made a more interesting claim, though, about Benson's 1640 edition. Booth writes, "[Benson's *Poems* are a] carelessly executed attempt to make money on forgotten poems to which he did not have the publishing rights" that "can be dismissed as irrelevant to the study of the sonnets" (543). His dismissal of Benson's work, though, does not account for the fact that Benson drastically helped cultivate an identity and an image for Shakespeare. Essentially, Benson served as an envoy to the next generation; he heralded the mystification of a past historical writer and further solidified Shakespeare's place in history (even if his *Poems* were completely pirated).

Furthermore, I disagree with Booth because, as Atkins argues, Benson's text is important for two reasons: 1. Because it was the basis for later editions of Shakespeare's *Sonnets* (e.g. from Charles Gildon's in 1710 to Thomas Evans's in 1775); and 2. Because "knowing the copy-texts on which it [was] based allows us to examine in detail the extent to which the compositor affected the transmission of the text, from which we may make some cautious generalizations about early seventeenth-century composition" (307).

More importantly, though, I wish to draw from Booth's comments about literary analysis and criticism concerning

Shakespeare's sonnets. In particular, Booth argues that the theories about Shakespeare's sonnets are "so many, so foolish" (543). Except for a select few, many of these theories are completely conjectural and advance suppositions which stretch far beyond what any established facts warrant. Instead of taking Shakespeare's works as they have been given to us, we often look for a "grander" or even "nobler" answer to the many questions posed by Shakespeare's works. But this search for the "grand" answer hinders our ability to look at the information fairly. As Philip C. McGuire puts it, "the problem with this consensus of desire is that it shapes our acts of analysis and thus to a large extent determines their outcomes" (304). In other words, we always find what we are searching for. In this case, as Booth pointed out, it is not always a good thing that we "find what we want to find." As Booth says, "Scholarly glosses, particularly those for the sonnets, have commonly done a disservice both to readers and the poems by ignoring the obvious fact that verse exists in time, that one reads one word and then another" (x). Many previous attempts at analyzing the sonnets have imposed meaning and purpose on them instead of letting them speak for themselves.

Perhaps one reason for this imposition is the question of authorship. However, as I mentioned earlier, we cannot say that Thorpe's edition was authorized, which means we really do not stand to gain anything by debating whether or not Shakespeare really wrote the sonnets. All we have are several editions throughout history that claim to present the works of Shakespeare, many of which are based on the 1609 *Quarto*. So, since we only have tenuous connections at best, we should accept these works and analyze them without imposing a certain character or ideological prejudice on them.

If the best we have to offer are "so many [and] so foolish" theories concerning Shakespeare's sonnets, though, then perhaps it is time that we abandon the principle that enables these theories to continue: a stable conceptual framework that provides certainty. The motivation behind seeking out the "grander and nobler" answers is quite natural. However, pursuing those answers any longer, especially in light of recent evidence, is merely a flight of fancy. After all, "Shakespeare is...always re-invented, a constantly changing target...

always the same, always different” (Fedderson and Richardson 6). Even though some scholars, such as A.W. Pollard, have devised a system where “Shakespeare comes to receive the sole credit for all that is in a ‘good’ quarto (except ‘obvious errors’)” (Werstine 65), this system represents everything that is wrong with our current attempts to “understand” Shakespeare. Pollard’s system was for determining “good” and “bad” quartos of Shakespeare’s various works. As Werstine points out, though, this system is completely arbitrary and actually does much more damage than good when it comes to properly assessing the merits of printed editions (65). Thus, the truth is, questions about Shakespeare’s authorship and identity are fruitless questions, especially considering what little access we have to biographical information and “real” manuscripts. And “no matter how deeply we dig, we never can get to the bottom of this bottomless dream” of uncovering the “real” Shakespeare (Fedderson and Richardson 3).

So, how do we understand Shakespeare’s sonnets as a *corpus*? We do not. We must simply accept the versions that history has bequeathed to us. Thorpe provided us with a dubious and mysterious copy of Shakespeare’s sonnets; Benson cultivated a powerful image and, essentially, resurrected the sonnets at the cost of accurately portraying Shakespeare’s works; and, finally, Booth attempted to undo all the damage of contemporary scholarship by stripping away pointless analyses that do not look at the poet’s words, but rather at what the analyzer wishes he were reading. As Fedderson and Richardson put it, “Western culture is quite attached to its Shakespeare myths, these historically evolving artifacts” (3-4), but the easiest and best solution to the problem is to quit searching for the unknown and unknowable Shakespeare.

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# JORDAN M. MILES

ENG 225

PSYCH 322

*English Composition with Sheila Honig*

*Child Psychology with Dr. Leah Gensheimer*

## **Empowering Our Future Through Music Education**

Music creates a window into the soul and a pathway into the heart. It does not find its home in a certain race, gender, or culture; instead it tells a story that creates a change in every person it encounters. At twenty years old, music has been a vital piece of my life for as long as I can remember. What started as enjoyable background sounds evolved into a passionate adoration when implemented into my education. Music has a profound psychological effect on the minds of children and can completely alter their future. Studies have shown the exponential benefits of music education for students. Yet our society's view of the importance of music has diminished and has become reflected in the legislative policies that result in the removal of music from our schools. Our nation has the opportunity to reverse the trend before this problem causes a catastrophic deprivation in our future generations. The integration of music into a child's education is essential to our nation's future due to the psychological and physical adaptations created in the brain.

As students work their way through the American education system, they become molded by societal expectations and norms. Today that results in the belief that the "core" classes such as math and science are the classes that matter in life. Students are often told that in order to succeed in the future, it is fundamental that they do well in these core classes. Not once is a student told that the information learned in "extra" classes, such as music, can give them the opportunity to enhance their education to the extent that it will take

them to a higher level of intellectual functioning. Yet this stigma on non-core classes leaves children believing that classes such as music are there just to fill the space between the “real” classes. By ingraining this thought process into the minds of our future generations the possibilities of our society become infinitely diminished.

The main purpose of a child’s education is to give students the cognitive abilities to be members of society who contribute to the betterment of our nation. Cognitive functioning includes all of the intellectual processes that are perceived such as thoughts, actions, reasoning and remembering. In our current society intellectual functioning such as IQ, numerical abilities, and scientific reasoning are seen as the most important skills in a child’s development and our education system attempts to foster those skills by emphasizing the core classes. Yet in a study conducted at the University of Oregon it was found that “there were strong and significant improvements in non-verbal IQ and numeracy and spatial cognition within...children who received music training”(Neville et al. 106). This psychological study shows that the essential cognitive abilities of children can be enhanced when music is integrated into a child’s education and can then be measured as seen in the improvement of IQ.

But in the eyes of our society, what’s even more important than IQ is how mathematical skills are infinitely improved in a child. The application of music education is vital for mathematical skills because in order to understand rhythms and musical patterns, math skills such as recognition, proportion, ratio, and fractions are essential (Schlaug, Norton, Overy, and Winner 226). These psychological studies prove that the current stigma on music education has become skewed. When music is integrated with a core education, intellectual functions and mathematical abilities are improved. Without music education, cognitive function will be lost and the potential of innovative and creative minds that can work their way through our structured society will never propel into the future.

The cognitive abilities that are gained through music education are further enhanced by the physical changes that are made in the brain. When a child is developing, the area of the body that is most rapidly emerging is the brain. If implemented at a young age,

the impact of music education can be even more profound upon a child's future. By changing regions of the brain, our society has the opportunity to enhance abilities that would be otherwise very difficult to enhance. In a study conducted at McMaster University in Canada it was "found that the corpus callosum, which reflects interhemispheric communication, develops differently in 5- to 7-year old children taking music lessons compared to children not taking lessons" (Gerry, Unrau, and Trainor 398). They then found that the development in the students who took music classes allowed faster comprehension and better coordination of their thoughts.

The development of the corpus callosum is essential in the abilities of brain areas included in the premotor cortex, which is responsible for voluntary movements, the visual cortex, and the parietal lobe. This development of the parietal lobe includes areas that control spatial recognition, areas of speech and mathematical processing (Martini, Timmons, and Tallitsch 1). Music education has the possibility to physically change the development of a child's brain. Combined with the cognitive abilities that are gained with music education, a child is provided with an intellectual advantage over their peers. This is the type of mind our society is looking for and one that will create an innovative thought process to lead our future generations. There is only one way that this well-developed mind can be created: through music education. It takes no more than a one-hour class a few times a week, between math and science classes. When music education is presented to the minds of the young, it can become embedded into the soul of the student so that it evolves into more than just a class—instead an hour of freedom from the constraints and pressures of society.

When I was six years old I walked into my first music class with Mrs. Engle, a sweet woman with gray hair and rounded glasses. She closed the door and put us into groups of four and had us sit in a circle. Each group was given a simple pattern of sound, such as "clap clap stomp" or "snap snap snap snap." She put it all together and by the end of my first music class I had participated in the creation of my first song. This exercise alone helped enhance my auditory skills, pattern recognition, and rule following abilities. In one hour I became

addicted to the art of music, one that would become a passion that would lead me to a successful future with endless possibilities.

As I grew older I progressed within my classes, learning how to memorize with every piece of music sung, enhancing my pattern recognition, which became useful in algebra, geometry, and even calculus. But in addition to the cognitive abilities that were painted by my choral director, I learned how to work in groups, how to be a leader when needed, how to lead a song, and how to follow the commands of one person. And more importantly than anything, I learned how important life is. My music education gave me the opportunity to see the beauty in this world and that there is more to learning and living than just equations and steps. My senior year of high school we sang Bach's Requiem, and I will never forget looking out past my director to see the audience frozen in time with tears in their eyes from the sound that my choir made. Music education gives more than social and intellectual skills; it gives students the ability to learn how to connect with strangers. This skill alone can change the entire demeanor of our society to create a more harmonious future.

Yet it seems our government does not want this type of future. In the past ten years there have been several legislative acts passed to reduce the amount of music education in a child's life. The public's responses to the laws are some of the most controversial topics discussed in the past 15 years. Many agree with the psychological research shown above that music education is essential, but some others disagree and believe that music education is not worth the time. A common opinion against music education is "If a subject is not tested, why teach it?" (Dillon 2). This mindset embodies what many believe and this is why our society allows legislative policies that indirectly reduce or remove music education.

The most influential of these laws is the No Child Left Behind Act, which was passed in 2002 by President Bush. The goal of this law was to address the nationwide crisis in education by creating a higher level of accountability by the states. This was done by requiring annual testing, report cards, higher teacher qualifications, and raising students' scores to a proficient level by the year 2014 (Editorial Projects in Education Research Center 1). The intentions



of this program were to improve the quality of education and intellectual ability of students across the nation.

Unfortunately, the final requirement of this law, scores at a proficient level, was a long road for most schools across our nation. States responded to this requirement by using more money and time in core classes such as science and math, which in turn meant the removal of other academic programs. Music education programs were always the first to be cut from the curriculum, despite all of the positive research for child development. *The New York Times* justifies the No Child Left Behind Act by showing its success: “since the passage of the federal law, 71 percent of the nation’s 15,000 school districts had reduced the hours spent on music and other subjects to open up more time for reading and math” (Dillon 1). This means that 10,650 school districts, thus approximately 106,500 schools, have reduced or removed their music education programs. The number of children that have been deprived of the proven physical brain growth and cognitive advantages from music education could possibly be in the millions. Already the majority of our future generations will not acquire the mathematical, spatial, and intellectual abilities that are attributed to music education. Dillon is correct that this law has been successful in its implementation, and it is true that the intentions of this program have been achieved. But many fail to see that the negative consequences from the removal of music programs, such as the loss of cognitive and social abilities for a child, outweigh the gains in core-curriculum areas.

The No Child Left Behind Act argues that by removing extracurricular classes, students’ achievements in core classes will be improved. The mentality of our society has become extremely narrow-minded. It follows the thought process that cognitive improvement can only be achieved by the complete removal of any classes that are not considered core classes. But one student’s mother took a very different view on this issue. She tried to convince a school board to bring back their music programs: “music education provides students with intrinsic knowledge, teamwork, and problem solving. Music education can also help boost the low proficiency scores No Child Left Behind has left you all so concerned with” (Bell

1). Bell proposes a simple solution to this enormous problem: the combination of music education classes with a vigorous and intense core curriculum. By combining these two types of education, students will have the opportunity to improve their test scores and acquire the other cognitive abilities proven above. This solution combines the legislative desire to improve our national education and achieve innovative abilities. If arts education is added into the new rigorous No Child Left Behind Act, the cognitive abilities of children can be exponentially increased. Why do we have to pick one or the other when we could take the best from both and create a program that will benefit future generations?

We as a society have the opportunity to make a change to reverse the damage that has already been imposed upon the children of our nation. By allowing these legislative acts to be passed we have allowed our desire to compete with other nations to outweigh what is best for our future generations. The research shows that music education aids in the physical development of the brain, which can enhance the cognitive functioning of a child's brain. Despite the intentions of the law "it is clear that music is good for children's cognitive development and that music should be part of the preschool and primary school curriculum" (Oxford University Press 1). Music education is beneficial to all students but it is most impactful upon young children because of the plasticity of their brains. Brain development is most rapidly changing during the preschool and elementary years. The improvement of IQ, mathematical abilities, spatial reasoning, and interhemispheric development can be exponentially enhanced when implemented at a young age. But in addition, there is a relationship between brain structure and function of children and the number of years of musical training has been proved to have a positive correlation (Penhune 1129). The longer amount of time that we can expose a child to music education, the better chance they have to receive all of the positive outcomes that result.

There is little to no research to show that the removal of music programs has any benefit, but there are copious amounts of research to prove that music education will actually make our children smarter and better prepared for the future. By offering

a child the opportunity to learn in a different environment, their brain will be physically better prepared to actively participate in their education. Their cognitive functioning will be at a higher level of development thus allowing these children to achieve the standards of education that our government is looking for. Most importantly, our future generations will be given the opportunity to work within art, creating an entirely new perspective for them to develop from. Music education, in addition to the cognitive advantages, gives children an opportunity to become a piece of a larger picture.

Music provides an escape into a world filled with passion. Without passion, our society will evolve into nothing more than a mirror of the numbers that dominate our society. But if we take action and work to reinstate music programs across the nation, the future of America can be improved both intellectually and interpersonally. Music education creates a window of opportunity that can bring children into a world of higher-level thinking and an intellectually stimulating life. The need for this type of future is much greater than the need to test well, and if reinstated correctly, music education can provide a bridge into both futures that our society envisions and requires.

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# CHRISTOPHER A. VALDIVIESO

FRENCH 480 *French-language Maghrebian Literature  
with Dr. Nacer Khelouz*

## Zone grise – Le choix d’un harki

La région nord-africaine dans laquelle se situe l’Algérie est connue sous le nom du Maghreb, littéralement «la terre du soleil couchant». Malgré la diversité ethnique et linguistique qui compose le pays, et qui subsiste jusqu’aujourd’hui, le Maghreb reste principalement une région musulmane et arabophone. De 1830 à 1962, l’Algérie a été un département français divisé en trois parties, ce qui la distinguait des «protectorats» français tels que le Maroc, le Madagascar, et l’Indochine française. Celle-ci a éprouvé sa propre guerre contre la France qui a mené à la chute de Diên Biên Phu et à la fin d’une suzeraineté française. Au sujet de Diên Biên Phu, Alistair Horne a écrit que «psychologiquement, il n’y avait jamais de défaite plus dévastatrice infligée à une armée régulière occidentale par un “mouvement de résistance” colonial ; elle devait avoir des contrecoups importants en Algérie» (Horne 2006, 68 ; traduction de l’auteur). Quand des soulèvements se sont apparus en Algérie à partir de 1954, on aurait dû prévoir un combat violent parce que l’Algérie a été, effectivement, le sol français.

En cherchant des explications concrètes en ce qui concerne les belligérants de la guerre d’Algérie, c’est-à-dire, le protagoniste et l’antagoniste, on rencontrera sans doute des difficultés. Pourquoi cela? Contrairement à l’image hollywoodienne de la morale qui inonde le globe, la réalité se conforme rarement, sinon jamais, aux chimères d’un souhait artistique. Elle est plus sale, plus rude, certainement pas noire ou blanche. Le plus souvent, la réalité nous offre un flou faillible amené par les conséquences de notre nature humaine tragique. Nos défauts, mais nos forces aussi, exigent un débrouillage. À tour de rôle,

on est tenté de catégoriser le Front de libération nationale (FLN) et son Armée (ALN), ou bien la France et ses troupes autochtones, dans un «groupe héroïque». Mais ce serait un portrait hâtif de notre part. Il suffit, pour s'en convaincre, de se souvenir du massacre du 5 juillet 1962 où jusqu'à 1.500 civils seraient morts. Ni la police algérienne, ni les troupes françaises ne se sont interposées pour empêcher la tuerie (Horne 2006, 533).

Dans la présente analyse, on examinera le cas unique du harki en abordant trois questions fondamentales : 1) Qui est le harki historique ? 2) Que lui est-il arrivé dans le cours des années qui ont succédé à l'indépendance ? Et 3) dans quelle conjoncture se trouve-t-il aujourd'hui des deux côtés de la Méditerranée ? À la lumière de ces enquêtes, on tentera de voir quelles en sont les implications qui peuvent s'avérer importantes de nos jours. Il est facile de tomber dans le piège de trop schématiser la question du collaborateur en comparant le système colonial en Afrique à d'autres guerres passées, d'autant plus que l'histoire du colonialisme américain au dix-huitième siècle ressemble peu à celle des pays européens du vingtième siècle. Mohamed Harbi, historien algérien et ancien membre du FLN, a dénoncé cette erreur de la manière suivante :

L'assimilation de cet engagement à la collaboration française avec l'Allemagne nazie fausse la démarche. Cent trente-deux années de colonisation ne peuvent être comparées en termes d'expérience historique à cinq années d'occupation allemande (Harbi 2012).

Donc, il faut délimiter la colonisation française de l'Algérie unique en son genre dans le cadre d'une histoire mondiale. Néanmoins, Harbi confirme l'idée que la guerre en Algérie, malgré l'idéalisation de quelques-uns, a entraîné dans «cette zone grise des accommodements quotidiens et des stratégies sociales où eurent à s'opposer la conscience nationale et les nécessités de la survie» (Harbi 2012).

## **Le harki historique**

Pendant la guerre d'indépendance, les forces françaises en Algérie ont été renforcées par des supplétifs (troupes auxiliaires).

Beaucoup de ces troupes ont été les harkis, ou des «bandes entraînées d'algériens musulmans. Armés de fusils de chasse et utilisant des tactiques de guérilla pareilles à celles de l'ALN, les harkis, qui finalement comptés au nombre de 150.000 enrôlés, étaient un instrument idéal de la guerre contre-insurrectionnelle» (Globalsecurity.org). Sans une compréhension complète de l'historique coloniale en Algérie, qui remonte à 1830, il serait facile de qualifier ces hommes de traîtres, ou de lâches. Mais, selon Khadidja Baba-Ahmed, «Ce n'est pas aussi simple que cela.» Baba-Ahmed soutient son argument en faisant référence aux écrits de Harbi pour répondre à la question d'un Algérien qui s'est battu «aux côtés des forces françaises d'occupation»:

La réponse exige d'abord de revenir sur cette notion de choix. C'est justement ce que fait Mohamed Harbi en appelant à ne pas généraliser et en affirmant que ce choix «est loin de s'appliquer à la plupart» des harkis, même s'il s'agit bien d'un choix pour «un certain nombre d'aventuriers ou de notables» qui se sont consciemment et sciemment engagés du côté de la France. Pour l'ancien combattant et historien, «il est bien difficile de porter un jugement catégorique» sur les itinéraires des harkis (Baba-Ahmed 2008).

Baba-Ahmed continue son explication en rappelant le séjour en prison de Harbi après le coup d'État de '65:

Harbi apprend qu'une bonne partie d'entre eux étaient d'anciens maquisards faits prisonniers par l'armée d'occupation et qui ont été «retournés» par elle. D'autres ont cherché à sauver leur vie, suite aux crises de wilayas qui avaient éclaté alors, tous en tout cas, se sont retrouvés du côté français d'une manière «subie et non consentie». [...] Quant aux Algériens ou encore les Français anti-colonialistes qui assimilent les harkis aux collaborateurs, «ils ont tort» dit l'historien qui poursuit : «Ce type de vocabulaire n'est pas adapté et fait écran pour comprendre la réalité de ces phénomènes» (Baba-Ahmed 2008).

Voilà un tableau qui tout à fait juxtapose l'image d'un milicien français pendant le régime de Vichy, ayant fait le choix de son plein gré, aux harkis le plus souvent contraints de le faire. Mais, là-dessus, on risque aussi de commettre la même erreur: une généralisation sans faits, sans l'histoire personnelle de chaque individu en question. Donc, on est obligé de se mettre à la place de ces individus, comme l'a fait Harbi, menacés par des éléments sociopolitiques qui nous semblent incroyables aujourd'hui, mais qui jouaient un rôle fondamental dans les raisonnements humains de l'époque. Évidemment, ces sortes d'analyse ex post facto ont été peu considérées pendant le feu de l'action libératrice. En effet, le FLN a disséminé pas mal de propagande pendant la guerre pour recruter leurs frères au service de la France.

Une autre théorie importante de la collaboration algérienne que propose Harbi se fonde sur la «méconnaissance de la société rurale de l'Algérie». Selon lui:

Il y avait dans l'attitude de certains dirigeants de maquis une sorte d'erreur conceptuelle dans la mesure où ils partageaient de l'idée que, dans l'ensemble du pays, l'opinion était totalement acquise aux idées nationalistes. Or, pour Harbi, dans certaines régions rurales, le «lignage» ou encore «la confrérie» étaient des identités plus présentes que l'identité nationale (Baba-Ahmed 2008).

Autrement dit, il est crucial de se rappeler la présence des vétérans de la guerre 39-45 qui ont déjà donné leur sang pour la France. Leur relation à «la mère patrie», quoique superficielle aux yeux des nationalistes, est restée plus forte à ce moment-là par rapport à celle d'une Algérie réfractaire. Pour ces «traîtres», il ne s'est agi que du devoir, rien de plus. Vincent Crapanzano, anthropologue culturel américain, souligne un motif plus simple:

Bien que certains des Harkis se soient mis du côté des Français en raison d'une croyance que l'Algérie irait mieux avec eux qu'indépendamment, ou bien parce qu'ils ont servi, eux et leurs pères, sous le drapeau français, la plupart d'entre eux, étant indigente et analphabète, l'a fait parce qu'il lui a fallu désespérément



d'argent, ce qui était disponible dans un pays déchiré de guerre (Crapanzano 2010, 59; traduction de l'auteur).

## **Le harki après l'indépendance**

Avant de traiter des harkis qui sont restés en Algérie, il faut brièvement s'interroger sur ceux qui ont immigré. Que s'est-il passé pour ceux qui ont soutenu la cause coloniale et qui ont rejoint la France après la guerre? Par malheur, ils n'ont pas rencontré un accueil chaleureux. Malgré les efforts de blocage de quelques hauts fonctionnaires français, y compris le président de Gaulle, plus de 48.000 musulmans francisés sont parvenus à la Métropole entre juin-septembre 1962. « C'est vraisemblable que 60.000 de plus y sont parvenus avant 1967 » (Crapanzano 2010, 60). La majorité a été envoyée à des camps de travail pour gagner leur vie dans des conditions misérables, soumise à l'humiliation. C'était le cas pour quelque 14.000 familles dans soixante-quinze villages éparpillés à travers le Midi (Crapanzano 2010, 60). Jusqu'aujourd'hui, les harkis en France restent une «population à part. Quoiqu'ils possèdent les droits communs d'un citoyen français, ils se trouvent traités comme des demi-citoyens: soupçonnés, marginalisés, et soumis à un racisme souvent virulent» (Crapanzano 2010, 61).

Quant à ceux qui sont restés en Algérie indépendante, peut-être peut-on imaginer leurs difficultés. Selon un chiffre, environ 150.000 personnes «ont disparu aux mains du FLN» après la guerre (Webster 2003, 1298). On verra ci-dessous un approfondissement de cette assertion, mais Charles-Robert Ageron a écrit sobrement que «plusieurs milliers de supplétifs [ont été] massacrés par leurs compatriotes» (Ageron 1995, 20). Il sera avantageux de se souvenir d'un incident particulier pour mieux comprendre la rancune des nationalistes envers les harkis qui existait dans l'immédiat après-guerre. En fait, à l'époque, on envisageait «[qu'un] risque plus grave existerait à l'heure des règlements de comptes, celui d'un véritable génocide des supplétifs» (Ageron 2000, 4). Le 10 avril 1962, dans la wilaya 5 (division administrative), une circulaire est apparue avec la

déclaration que «le jugement final des traîtres se déroulera dans une Algérie indépendante devant Dieu et devant le peuple» (Ageron 2000, 6):

Fin juillet, le colonel Chaâbani, chef de la wilaya 6, précisa que les anciens harkis et autres supplétifs seraient condamnés à mort. Le colonel Zbiri, commandant la wilaya 1, annonça publiquement, le 10 août [que] «les anciens supplétifs et collaborateurs seront impitoyablement punis: on ne fait pas une révolution sans quelques égorgements». Certes, fin août, le colonel Mohand Ou el Hadj déclarait à Kerrata qu'il ne fallait pas massacrer des harkis aussi longtemps que l'armée française ne serait pas partie. Mais, à Lamoricière, tel officier de l'ALN expliquait : «Les Harkis étaient 200.000. Nous sommes 8 millions d'Algériens, nous pouvons nous permettre de les faire tous disparaître» (Ageron 2000, 6).

Malgré l'annonce gouvernementale d'un pardon de 130.000 harkis en Algérie au mois de juin 1963, le pays a continué à éprouver des représailles pas autorisées:

Le ministre de la Justice, Amar Bentoumi, renchérit le 19 juin en assurant qu'à chaque fois que d'anciens supplétifs avaient été abattus, les coupables avaient été déférés devant la justice. Il expliqua confidentiellement à un juge d'instruction de Batna, ce qu'avait été la politique du pays: L'Algérie aurait dû emprisonner et juger tous les «collaborateurs», mais elle en fut empêchée par ses engagements aux accords d'Evian. Elle dut donc fermer les yeux sur les réactions spontanées de vengeance de la population (Ageron 2000, 7).

Les accords d'Evian contiennent clairement ce texte : «Nul ne peut être inquiété, recherché, poursuivi, condamné, ni faire l'objet de décision pénale, de sanction disciplinaire ou de discrimination quelconque, en raison d'actes commis en relation avec les événements politiques survenus en Algérie avant le jour de la proclamation du cessez-le-feu» (Morelle 2004, 109). Cette situation grave a obligé le

gouvernement français d'accueillir plus de réfugiés. Alors, les relations franco-algériennes ont été destinées à continuer à l'avenir, bien après l'évacuation de l'armée française en 1962.

## **La conjoncture d'aujourd'hui**

On ne voit un pas vers la réconciliation qu'à partir de 1994. Cette année-là, le président François Mitterrand et son gouvernement ont signé une loi qui assurerait de l'aide, des allocations et, ce qui est la moindre des choses, une «reconnaissance envers les rapatriés anciens membres des formations supplétives et assimilés ou victimes de la captivité en Algérie pour les sacrifices qu'ils ont consentis» (Legifrance.gouv.fr 2013). En avril 2012, peu avant l'élection présidentielle (ce qui n'était pas ignoré par des observateurs), le président-candidat français est allé à Perpignan faire une déclaration:

Nicolas Sarkozy a officiellement reconnu samedi la «responsabilité historique» de la France dans «l'abandon» des harkis, combattants musulmans au service de la France, après la fin de la guerre d'Algérie en 1962. «La France se devait protéger les harkis de l'histoire, elle ne l'a pas fait. La France porte cette responsabilité devant l'histoire. [...] La France doit, comme elle l'a toujours fait, regarder son Histoire en face et assumer les erreurs qu'elle a pu commettre. En l'occurrence, rien ne peut expliquer, rien ne peut excuser l'abandon de ceux qui avaient fait le choix de la France», a insisté le chef de l'Etat. (LEXPRESS.fr 2012)

En 2000, lors d'une visite officielle en France, le président algérien Abdelaziz Bouteflika a scandalisé le public en qualifiant les anciens harkis de «collabos». Cet acte démontre sensiblement qu'une réconciliation n'est pas encore à l'ordre du jour et que les anciennes blessures n'ont pas encore cicatrisé. Mais plus récemment, Bouteflika a émis la déclaration suivante à l'égard des familles harkis qui continuent à éprouver la discrimination provenant de l'époque de décolonisation, ce qui atteste d'un changement d'avis chez Bouteflika:

Nous avons commis des erreurs à l'encontre des familles et des proches des harkis et n'avons pas fait preuve de sagesse. Nous avons suscité en eux un sentiment de haine et de rancœur, portant ainsi un préjudice au pays. [...] Une grande partie de la crise qu'avait connue le pays était due à cette très grave erreur; et aujourd'hui nous faisons face à une problématique similaire (LDH Toulon 2005).

Reste à savoir si ces événements amèneront un changement durable dans la conscience franco-algérienne. Il est certainement attendu. En 1994, l'historien Daniel Lindenberg a exprimé bien l'héritage d'un mémoire algérien collectif des deux côtés de la Méditerranée en disant, «Plusieurs centaines de milliers d'Algériens ou de descendants d'Algériens [...] sont les porteurs d'une histoire, ou d'une absence d'histoire» (Lindenberg 1994, 93). À l'époque, Lindenberg était capable d'écrire les mots suivants sans crainte d'être contredit : «Or ces individus, dont beaucoup sont issus de mariages mixtes entre Français de souche et musulman(e)s, sont confrontés à la fois à des réactions de rejet de la part de beaucoup de Français et à la véritable confiscation de la mémoire algérienne par le pouvoir totalitaire du FLN» (Lindenberg 1994, 93). Tout compte fait, il semblerait qu'une lueur d'espoir existe, mais une telle réflexion doit être mesurée. D'une part, en Algérie, il apparaît que la blessure béante s'avère plus pénible à panser. D'autre part, il se peut que le groupe le plus affecté soit les harkis eux-mêmes, et les conséquences de leurs choix se perpétuent de génération en génération. Voici un extrait des Lettres à Jeanne de Messaoud Benyoucef:

Au bout de dix années de ce régime, le peuple du camp vit un juge qui arriva: il arriva pour voir si les harkis furent assez mûrs pour devenir français. Il les interrogea un par un en leur posant la même question : «Voulez-vous rester français, alors ?» Nos pères, comme ils furent nuls! Sinon, ils lui auraient répondu: «Mais, monsieur le juge, si vous nous demandez si nous voulons rester français, c'est dire que nous sommes déjà français? Eh bien, si nous sommes français, pourquoi nous ne traitez-

vous pas en tant que tels?» Mais, tout ce qu'ils pouvaient dire, c'était «Oui, monsieur le juge, nous voulons rester français» (Crapanzano 2010, 58).

## **Conclusion**

Il va sans dire que la décolonisation de l'Afrique au vingtième siècle a créé des gagnants et des perdants, et plus globalement, cela se passe ainsi après n'importe quel conflit. Mais les particularités de la décolonisation algérienne, qui ont brouillé les lignes de démarcation de la conscience, méritent qu'on y prenne une particulière attention. Ce tremblement de terre, tout en provoquant une insurrection populaire, nous a montré la gamme dynamique du récit humain en temps de guerre. Du fait des atrocités commises des deux côtés, le récit devient complexe. Et finalement, cela décrit bien la nature de la guerre. À chercher un héros sans tache, on sera sans doute déçu. Alors, en examinant l'Algérie, nous devons abandonner les stéréotypes et les anciens reproches sous toutes leurs formes en faveur d'une impartialité patiente. Ensuite, on verra cette gamme telle qu'elle est. Elle nous oblige de faire face aux personnages, de mieux sonder leurs désirs, de freiner les opinions hâtives. Finalement, nous sommes obligés de nous regarder pour mieux comprendre nos passions les plus vives.

La guerre d'Algérie, c'est le désespoir, le compromis, la dégradation des esprits, mais aussi l'affranchissement d'un peuple colonisé, le sacrifice et l'empathie qu'a ressenti Mohamed Harbi en parlant avec d'anciens harkis. En temps de guerre, si les conditions s'y prêtent, nous sommes tous capables d'éprouver ces choses, du meilleur comme du pire. À reconnaître ce trait en nous, c'est rendre la justice sans outrance. Aujourd'hui, on se demande si le harki a vu cette justice.

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# KELLY R. HANGAUER

HIST 306

*Civil War and Reconstruction with Dr. Diane Mutti-Burke*

## **German Americans in Missouri:**

### The American Civil War

Louis Gerteis, a Civil War historian, recalls a common image that Americans had of Germans in the mid-19th century: that of a lager-drinking, Sabbath-breaking, and tenaciously proud group of people (74). While there may have been some truth to this stereotypical depiction, German Americans proved that they had much more to offer American nineteenth-century society than just their vices. German Americans used their cultural pride to create real change in the political landscape of the Civil War era in the United States. Missouri, a scene of intense political debate leading up to and during the Civil War, was a destination for many German immigrants, and was a place in which Germans were particularly politically influential. One of these German Missourians was a young man by the name of Henry Voelkner. Henry's story survives through eight heartfelt letters he wrote to his family in St. Louis during the beginning years of the Civil War. Dated between 1861 and 1862, Henry's correspondence communicates his experiences as a soldier in the Union army, and offers invaluable insight into how his German heritage guided his perspective. Using Henry's personal and localized letters as a base, this paper will focus on the greater implications of his writings. Through the analysis of Henry's eight letters, and aided by other secondary sources, this paper will attempt to illustrate the significance of German Americans in the formation of, and contribution to, the consequential events taking place in Missouri during the Civil War—events which had lasting impacts on the rest of the country.

Passionate and personable, Henry Voelkner's letters detail his thoughts and feelings as well as the important military maneuvers and leaders of the Missouri and Arkansas battlefield. Henry's original letters were eloquently written in the German language, and at certain times Henry alludes to what his life was like in Germany. An example of this is taken from a letter dated October 31, 1861. Stationed in the once bustling, but now war-torn town of Springfield, Missouri, Henry describes to his mother a makeshift bridge his regiment was forced to cross. To illustrate just how dangerous and unreliable the bridge was, Henry writes that, "In Germany they would not have dared let a dog valued at 3 pennies cross" (Voelkner). Henry's reference to life in Germany and use of the German language to communicate with his family suggest that the Voelkner family likely migrated from their homeland to St. Louis, Missouri not too long before 1861. If this is true, then the Voelkners would not have been alone in their voyage across the Atlantic since, beginning in the 1840s, tens of thousands of German and Irish immigrants flooded into St. Louis. The massive migration contributed to the growth of St. Louis, which became the eighth largest city in the United States by the dawn of the Civil War (Gerteis 1).

There are many reasons why Germans migrating to the United States ended up in the rapidly developing Midwestern cities. The author and historian La Vern Rippley proposes that one of the forces drawing Germans to America's heartland was a selection of widely circulating stories published in Germany during the 1830's. These stories, written by Gottfried Duden, conjured up idyllic images of the American Midwest, and depicted Missouri as "a utopia for the oppressed and the downtrodden" (Rippley 44). Duden spoke highly of the United States and articulated Missouri's allure by illustrating its qualities of pristine beauty, tolerance, and freedom. It is not out of the question that Henry's parents or relatives read some of Duden's work and connected with its message, prompting them to join others in the voyage across the Atlantic.

Another possible reason accounting for the migration of Henry's family might have been the increasingly volatile social and political environment of Europe during the 1840s. Frustrated with



the monarchical leadership, European intellectuals and representatives came together in 1848 to create new democratic laws. The efforts of these revolutionaries were cut short, though, as monarchical rulers who still maintained power in Vienna and Berlin regained control and suppressed constitutional reforms. Many revolutionaries were killed, injured, or sent into exile during the backlash of 1848 and, due to their location, German-speaking people were especially affected by the turmoil (Ripley 49-50). Many of these so-called “Forty-eighters” sought refuge in America, bringing with them their intellectual appetite and fiery revolutionary zeal.

The Forty-eighters from Germany contributed significantly to the culture and politics of their new country. This was especially felt in the American Midwest. As Ripley aptly describes, the Forty-eighters proved to be “vociferous, strong-headed” and “often liberal to the point of being radical” (51). With an ability to organize, a fierce determination, and strong political views, these German Americans had no reservations in expressing their adamant opposition to slavery and unyielding support of the newly forming Republican Party (Ripley 52). Historian Alison Clark Efford describes some of the difficulties these Germans faced in organizing their political base. Nativism amongst ‘native’ Americans was one of the biggest obstacles faced by German Americans. Nativists, who were largely enveloped by the Republican Party, were extremely wary of immigrants, and felt that immigrants were a challenge to the traditional, Protestant, British American lifestyle. Through their tenacity, German American Forty-eighters helped shift the focus of the Republican Party by forcing the Republicans to see immigrants as a “positive good for the United States” (Efford 69). Pressured to tone down their anti-religious rhetoric so as not to offend the Northern Protestants, these largely secular German Americans succeeded in spreading their views of anti-slavery and democratic inclusion.

In order to organize the skeptical and less politically motivated immigrants, the Forty-eighters had to be politically savvy. Many German and Irish immigrants who had migrated before 1848 were not Republican and tended to side with the Democratic Party platform. More often than not, Democratic voters saw the Republican

Party as elitist and anti-immigrant. The Forty-eighters, along with other German American thinkers, helped to broaden the appeal of the Republican platform by taking on such issues as nativism, thereby forcing Republican politicians to realize the importance of German American voters (Efford 67). Effectively using German-speaking newspapers like the St. Louis-based *Anzeiger des Westens* and the *St. Charles Demokrat*, German writers in Missouri were able to challenge many aspects of nativism and organize fellow Germans into a powerful voting bloc. The German newspapers created a space for intelligent discussion about pressing political matters, strengthening participation in American democracy while also maintaining German ethnic identity (Gerteis 74).

Even though Henry Voelkner does not make reference to the year 1848 in his letters, his writing still resonates with an awareness and firm political conviction that harnesses the atmosphere of St. Louis Republicanism at the time. Henry's political vigor and devotion to the Union cause is made evident not only by his joining the Union army in the first place, but also in his views regarding the death of his brother. On April 13, 1862, after news of his brother's death in battle reaches him, Henry tries to calm his mourning mother and sister in St. Louis by telling them, "Dear mother and sister, do not permit yourselves to be cast down by grief, but think of your son in love and pride that he as a real man gave up his life for a good cause" (Voelkner). Henry tries to comfort them further when he adds that his brother Wilhelm "gave his life to free downtrodden humanity." Henry's belief that his brother died for a worthy cause in an effort to free 'downtrodden humanity' reveals Henry's anti-slavery and humanitarian beliefs, and somberly echoes the message of fellow German Americans.

Henry, throughout his letters, is constantly asking his family about St. Louis and yearns to return home. Historian Louis Gerteis writes about the significance of the young metropolis to the rest of the United States. Not only was St. Louis teeming with German and Irish immigrants who, as was pointed out, greatly affected the politics of the Republican Party, but St. Louis also had a strategic importance in that it maintained the largest arsenal west of the Mississippi (1). The

United States Arsenal at St. Louis was filled with tens of thousands of muskets, hundreds of thousands of ball cartridges, numerous cannons, and important supplies for producing gun-barrels (Rippley 60). The political significance and potential volatility of the St. Louis Arsenal was underlined by the growing tension between secessionists and Unionists within Missouri. Gerteis describes the tense situation by stating, “St. Louisans were divided along lines of regional heritage” and that “they displayed in microcosm the forces that divided the nation” (2). These forces continued to escalate when, in the 1861 election for Missouri’s governor, pro-slavery Missourians successfully secured the vote for Claiborne Fox Jackson. The democratic election of the secessionist-leaning Jackson was not a welcome sign for the federal Republican Party. It was feared that Jackson, a strong proponent of Missouri secession, would take control of the St. Louis Arsenal and use it for his own political means. With the stockpile of weapons, Jackson could potentially cut Missouri off from Union forces and secure the southern Mississippi valley for the Confederacy (Rippley 60). In order to prevent this, Republican leaders permitted anxious Unionist German volunteers to occupy and protect the arsenal.

The German volunteers, or Wide Awakes, felt it was their duty to protect Missouri from seceding from the Union (Kamphoefner 10). Jackson, as the newly elected governor, was not happy about the German occupation of the arsenal and proceeded to do something about it. Threatening to use force against the Germans, he ordered the Missouri state militia to approach the arsenal. Jackson never attacked the arsenal, but the political standoff prompted the arrest of Jackson’s forces and caused violence to break out between pro-Secessionists and the German volunteers. This clash between state and federal forces caused many secessionists, including Claiborne Fox Jackson, to flee St. Louis.

The German volunteers proved to be successful in repelling Jackson’s forces and keeping the stockpile of weapons out of secessionists’ hands. In German American memory, this confrontation signifies a major event in which the Germans felt that they had helped save Missouri from seceding which, in effect, helped save the Union from falling apart (Rippley 62). While La Vern Rippley agrees with

the significance of the event, he argues that one must be hesitant to attribute the country's fate to one defiant act. Rippley suggests that the situation in Missouri was much more complicated than that, which it surely was. Nevertheless, the Germans proved themselves to be a formidable force in shaping Missouri's political atmosphere.

In a similar vein to the Wide Awakes' brave defense of the St. Louis Arsenal, Henry Voelkner's letters reveal unforgiving attitudes towards Missouri secessionists and illustrate the intensely divisive political atmosphere in Missouri. In his first letter dated October 23, 1861, from Warsaw, Missouri, Henry writes about how he "had lots of fun" with the secessionists by "scaring the wits out of them" (Voelkner). Henry details the way in which the Union forces took "chickens, geese, turkeys, pigs and even cattle" from the secessionists, directly under their noses. In a letter written on January 30, 1862 from Rolla, Missouri, Henry describes a box he desires to send to his family in St. Louis. The contents of the box are spelled out and include a cotton plant from Springfield, a few mussel shells and some glass knobs "taken from a secessionist's house-fireplace ornaments," a box of pictures and a book which also belonged to secessionists, stones from a stalactite cavern, a pair of stockings, and some hay and straw that was "once green and ardent," but are now "symbols of perishableness and the irony of fate" (Voelkner). Henry's motives for stealing objects out of the secessionist's house is difficult to discern, for while the stolen objects may represent acts of vengeance and force, or trophies of war, they could also be objects that Henry was simply intrigued by and felt that no one would ever claim. Perhaps Henry needed something to attest to his life as a soldier, so that he, or somebody else, would have something to remember his experiences by. It is interesting that Henry includes the pieces of hay and straw in his box. The symbolic gesture of these objects gives credence to the fact that Henry was a sensitive and intelligent thinker, who appeared to maintain a keen perspective on life, even while in the midst of a war. It is unclear as to whether Henry ever sent the box to St. Louis, or whether he held on to the secessionist's relics.

While the contents of the box are revealing of Henry's personality and his urge to remember and be remembered, the list of

stolen items more significantly reveals the intimate situation of the war in Missouri. According to historian Diane Mutti-Burke, Missouri was the scene of some of the bloodiest guerilla warfare in all of the Civil War. Through the use of intimidation and threats, guerrilla forces tried to kick Unionists out of their homes. In no way were the guerrillas, known as Bushwhackers, trying to fight fairly. The same is true of Free-Soilers, who employed the same terrorizing tactics. The separation between military and civilian life was blurred, as the two sections intersected in increasingly personal and complicated ways (Mutti-Burke). The abundance of guerrilla warfare within the Missouri countryside was, in part, a reaction to the events that had taken place in St. Louis. The overthrow of Jackson and intrusion of federal forces into Missouri caused many Southern-leaning Missourians to take to the countryside. Slipping in and out of civilian roles, these guerrilla fighters wreaked havoc on Union sympathizers and Union forces. It was these people whom Henry had to watch for as his regiment sought out bigger battles in the Missouri countryside.

The intensity of guerrilla fighting within Missouri spawned some harsh responses from political and military leaders. As the Union commander of the Department of the West, John C. Frémont caused a lot of commotion in his dealings with Missouri's guerrilla fighters. A well-known figure, Frémont had spent years as a Western explorer and was the first Republican Presidential candidate to run in 1856. Having lost the election, but still politically active, Frémont was appointed commander of the newly formed Department of the West in July of 1861. Known as "the Pathfinder," Frémont was thought to be the one who could help save the West for the Union cause (Gerteis 136-140).

John C. Frémont was extremely popular among German Americans. Gerteis attempts to explain Frémont's popularity with the Germans by suggesting that Frémont's associations with European revolutionaries, including ones who had been involved with the 1848 revolutions, endeared him to Germans. Gerteis also suggests that Frémont's more radical views on emancipation caused Germans to side with him (147). The Germans continued to support Frémont, even after Frémont proved himself incapable of politically cooperating with other Republican leaders.

In response to the guerrilla fighting that was causing ever-increasing instability and civilian bloodshed, Frémont issued a proclamation. Frémont's proclamation drastically called for all disloyal Missourians to be shot, and for all disloyal Missourians' slaves to be emancipated (Gerteis 150). Having not run his proclamation by any of the other important political leaders in Missouri, or President Lincoln for that matter, Frémont came under political scrutiny. After continuing clashes with his fellow leaders as to his new policy, Frémont's personality started to come under scrutiny as well. Gerteis reveals that Frémont offended political leaders with his "overt arrogance and detachment" towards them (143). Even after numerous Federal defeats, Frémont continued to maintain an air of arrogance. Contemporaries observed that Frémont's self-importance was getting in the way of his politics. This was especially apparent in Frémont's bodyguard, who accompanied him everywhere he went with a "formality worthy of a European prince" (Gerteis 146). The regality of Frémont's presence in Missouri was not to last long.

John Frémont enters the world of Henry Voelkner's letters at the exact point that Frémont had gone too far, and was to be relieved by President Lincoln of his duty. Henry's tone in the letter supports the notion that Germans were loyal to Frémont to the end. Writing from a camp near Rolla, Missouri on November 27, 1861, Henry begins his letter by discussing his joy at hearing from his sister. Always good about continuing where he left off, Henry goes on to fill in the details of what happened since he last wrote. He then describes to his parents: "The removal from his command of Frémont caused much excitement in the army; the Germans were most upset, while the Americans took it quite cool and expressed themselves publicly that it made no difference to them who their commander was, some few even rejoiced over the removal of Frémont" (Voelkner). Henry goes on in his letter to describe the favorable conditions his army was in, hoping that they might be able to go out one last time with Frémont and secure a Union victory. Henry describes the night as being "marked by much activity and everyone was anxious and in the best of spirits." Henry indicates that the soldiers were rearing for a battle, and that when Frémont was suddenly removed before the battle could

ensue, that the soldiers were dismayed. Henry writes, “Thus the army which we virtually had in a vise and whom we were just about to crush, was given an opportunity to escape and to devastate the entire country in retreat” (Voelkner).

Although seen as a missed opportunity by Henry and his fellow soldiers, Gerteis offers a different perspective: he describes that when the messenger of Lincoln’s removal order arrived at Frémont’s tent, that Frémont had no immediate plan to engage General Price, and was thus removed from his post (159). Perhaps Frémont had riled his troops without fully figuring out what his plan of action was, and while Henry enthusiastically envisioned his approaching conquest, Frémont brooded in his tent over the lost cause of saving himself. Either way, Henry concludes his thoughts on Frémont by suggesting that “the days of Frémont are gone and with them the good standing of the Germans, at least to the greatest extent” (Voelkner).

Henry finally did see some real action in Bentonville, Arkansas during the Battle of Pea Ridge. The intensity of the fighting that Henry faced is detailed in his letter and is supplemented by bits of poetic description and soldier insights. The beloved German general, Sigel, plays a key role in the battle and Henry describes how, when preparing for the battle, Sigel’s “sober demeanor restored our courage” (Voelkner). Within this letter, Henry reveals many emotions. He shows an objective calmness in describing the events; feelings of fear, suspense, and horror at the death he witnessed; a keen awareness as to military strategy; an acknowledgement of his mortality; and an expectation that he will be able to share further details in person, orally, with his family. In fact, throughout his eight letters, Henry often communicates his desire to speak to his family. It seems that when writing Henry is unsatisfied with being contained by words on a page, and that only by speaking in person could he adequately relate all the experiences he was having. At the same time, Henry plans on having the chance to speak with his family again, and although he is at times scared for his life, he seems not to question that this will eventually happen. This sense of determination and resilience is an enduring characteristic of Henry’s and comes through in every one of his letters.

Henry's letters, written about 150 years ago when the future was an abstraction and the reality of now was vibrant and alive, remind the reader of the strange interaction humans have with time. Fortunately, too, for the purposes of historical understanding, Henry's connection with 'the moment' involved writing heartfelt and informative letters to his family about his experiences in the Union army. Henry's perspective proves to be highly informative of the German American experience in Missouri during the Civil War. His experiences also help to guide an investigative approximation into what it was like to live during this critical time in United States history. It is evident that by Henry's account, and the further research inspired by his account, that German Americans did play a significant role in the consequential events that helped shape Missouri's position during the Civil War. By means of massive immigration and the exportation of ideals that were then combined with a strong sense of cultural heritage and purpose, German Americans found that they had much to add to the all-consuming fire of Civil War. Luckily, these eight letters survived the flames to offer a glimpse of Henry Voelkner's perspective, allowing future generations to better understand what it was like to be German American in Missouri during the Civil War.



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# NATALIE P. WALKER

HIST 369

*Women and Work in Early America  
with Dr. Diane Mutti-Burke*

## All is Fair in Love and War

For the past century and a half, the Civil War has been the subject of much scholarly work. This has included, but not been limited to, an examination of the various aspects of American society, economics, and politics that underwent radical transformation during wartime. On an individual level subtle changes also occurred, creating a noticeable trend within the daily lives of those living in mid-nineteenth century, war-torn America. The lives of individuals, specifically their personal relationships, often suffered during this period of national duress. Relationships between family members, friends, and spouses were influenced in both positive and negative ways. But marriages were perhaps most affected because of the dramatic alteration of gender roles during the war years, which often caused strain. On a more intimate level, married couples during the Civil War, primarily those in the South, experienced fierce loyalty and love as well as power struggles, role reversals, heartbreak, and death.

One such marriage was between the famed General George Pickett and his third wife, Sally Corbell. While he had two earlier marriages, his third and final marriage no doubt affected him the most as it lasted through the Civil War and into the post-war years. His wife, Sally, played an imperative role in their marriage and in the creation of Pickett's legend. However, she was also his confidant as evidenced by Sally's extreme devotion to her husband. This is portrayed through her idyllic writings of their marriage, which neglected the sordid details of Pickett's post-war life. He returned from the war a bitter drunkard who was in poor health. Nevertheless, it is clear that Sally "became his comfort and support

when things went terribly wrong” (Bleser and Gordon 79). A series of correspondences written by Pickett to Sally during the Civil War perfectly illustrate the important role Sally played in Pickett’s life. These letters have received much attention from scholars, although the validity of the documents is uncertain since they may have been written as a result of Sally’s attempts to “[promote] her mythical husband and their mythical marriage” (Bleser and Gordon 85). The letters, though they may have instances of falsification, are still widely accepted and Pickett’s undisputed love for Sally is quite evident. But the letters also serve the purpose of telling a larger tale, one that focuses on the dynamics of marriages during the war. General Pickett’s letters provide a new perspective on women as supporters, confidants, and essential contributors to the preservation of marriages and families, during trying times.

Many of the women who experienced role reversals in their marriages were those married to men involved in important political or military positions and, therefore, had the opportunity to voice opinions or at least provide imperative support to their husbands. However, that is not to say that women of lower classes were excluded from this same type of experience. It appears that there was a fundamental shift in ideologies of “important” women’s roles because women, like Sally Corbell, perceived themselves as necessary to boosting morale for the South, particularly when the war had ended with the Confederacy’s bitter defeat. After having survived the war, a number of marriages were strengthened because the couples managed to support one another despite constant tensions and uncertainty during the war. Arguably, wives offered more support in their marriages as they went to great lengths to maintain their relationships with their husbands despite other responsibilities. While a majority of Southern women remained on their plantations or homesteads with the slaves, some wives felt their services were better used by accompanying their husbands and the soldiers near the front. Records even show a few women who left their children in the care of family or slaves to follow their husbands because they felt that their moral support, if nothing else, was essential to their husbands and the military effort (Faust 35). This is rather surprising considering

that common expectations for women of this time were grounded in their respective roles as wives and mothers. For a woman to abandon her motherly duties to accompany her husband during a time of war is a bold decision. This dramatic shift in the roles of women could easily be seen as a prelude to suffrage, as women expanded past their cultural bounds and exercised their rights as citizens. Although each woman encountered a different experience during the war years and after, they all discovered a way to offer support to their husbands, and thereby became partners in their marriages, which strengthened them as a whole. The correspondences between Sally Corbell, Virginia Tunstall Clay, and Varina Howell and their respective military husbands offer an effective microcosm into this fascinating dynamic.

When Pickett met Sally Corbell, though she was only eight years old, she left a lasting impression on the lonely, sorrowful soldier who had taken a furlough to grieve the death of his first wife and infant daughter, also both named Sally. The story of their fateful meeting is something of myth, and while Sally Corbell would later claim its truth, the validity has yet to be fully accepted. Sally claimed they met during Pickett's grieving period in 1852 at a seaside fort in Virginia. The story explains that Sally found George reading on the beach alone and assumed this was because he, like her, had the whooping cough, and had to avoid human company. He told her that instead what ailed him was "something worse, a broken heart, and he did not like to make others sad with his sorrow." Upon hearing the sad tale of his loss, it is reported that the young girl responded, "You can call me Sally, I'll be your wife and little girl," to which he countered, "That's a promise. You shall be named Sally and be my wife" (Gordon 36). After the encounter, Pickett was soon called away on military duty and was not reunited with Sally Corbell until approximately ten years later in 1861 when they began their romantic courtship and married the following year on September 22, 1863 (Gordon 123). It is the courtship and their engagement that started the series of correspondence in which General Pickett – at the time Captain Pickett – wrote to Sally while he was away in battle, all the while hoping desperately to return to his future bride. The letters began on September 17, 1861 and continued well into 1865,

providing glimpses of Pickett's evolving intimate feelings towards his fiancée and later wife, as he journeyed through the most painful and triumphant part of his military career.

A number of Pickett's letters tell the tale of a man who defended his military career and the choices he was forced to make, particularly that of siding with the Confederacy. A pattern begins to emerge in the closing sentences of his letters in which he addressed Sally on an intimate level, telling her in one of his first letters that it had been "two long weary weeks since [he] drank comfort from those bright eyes" (Pickett to Corbell 40). It is a simple sentence that Pickett wrote, but the word comfort in this context, appears to indicate more than comfort from the drudgery and horrors of his life in battle. Instead, the word shows the way in which he relied on Sally as a source of strength and hope. For Pickett and other soldiers in the war "the actual demands of fighting [...] made them increasingly conscious of their own dependence upon women's love and labor" (Clinton and Silber 16). This sentiment is continuously expressed in Pickett's letters to Sally. In one letter from September of 1862, just after he had returned to battle from a short leave, Pickett wrote:

Darling, my heart turns to you with a love so great that pain follows in its wake [...] Your face, is the sweetest face in all the world [...] and I must not cast a shadow over it by the fears that come to me [...] No, a soldier should not know fear of any kind. I must fight and plan and hope [to be with you], you my goddess of devotion, and I your devoted slave. (Pickett to Corbell 58)

In this letter, Pickett's most intimate feelings were revealed to Sally as he told her in exquisite detail how precious she was to him in his hour of need. More importantly, however, Pickett explained that her devotion to him was that of a "goddess" and his to her, that of a "slave." The description he used is particularly interesting because he asserted that Sally's dedication to him was a necessity to his happiness and success in battle. Sally Corbell was not just a fiancée, but a goddess, from whom he drew comfort, with whom he shared

his feelings towards the war and his more intimate feelings towards her, furthering the concept of Sally as a confidant with a crucial role in Pickett's life and their life together. Southern interpretations of women and femininity often depicted them as frail goddesses, which is why Pickett describes Sally as such and himself as her slave. While it may seem strange considering this description does not reflect the equality in marriages that the Civil War brought, this portrayal of women is historically accurate. Pickett's depiction of Sally in a position of higher power than himself again shows Sally's importance in their relationship and how he was well aware of her extreme devotion to him, a devotion that extended long after Pickett's death. Essentially, their devotion is evident of their equal partnership because they cared for one another and were committed despite constant tragedy and devastation. Even shorter sentences, such as "be brave and help me to be brave, my darling," serve to designate moments in which Pickett relied on Sally to provide him with inspiration and hope in times of great distress (Pickett to Corbell 71).

It is quite an obvious conclusion that "their story [...] was in some ways unique; yet it also had elements of timeless wartime romances where two lovers struggle to rise above the pain of war, defeat, exile, and death. Their devotion to one another is undeniable" (Bleser and Gordon 71). While there has been ongoing historical debate on whether or not the Picketts' marriage was in fact idealized by Sally in an effort to portray not only her husband as a military hero, but herself as "the innocent 'Child-bride'" and he, as "the brave but doting Soldier-husband," (Bleser and Gordon 85) their love and devotion to each other, as the previous quote stated, was "undeniable." Historians have concluded that Sally's reason for creating a romanticized version of their life was most likely to support herself and young son because Pickett died in 1875 leaving no financial support, which forced Sally to be entirely self-sufficient (Bleser and Gordon 83). While she presumably idealized parts of their marriage, evidence clearly portrayed that Pickett, even at the age of 36, often acted like a reckless boy in love. He neglected his military duties as "his growing passion for Sally Corbell became an obsession; he increasingly defied danger, censure, and acceptable military protocol

to see his sweetheart whenever possible” (Bleser and Gordon 72). That Pickett was willing to risk his position in the army by sneaking off on horseback at night to spend time with Sally attests to his love and devotion. She was Pickett’s true confidant and source of strength throughout the war. That being said, Sally’s idyllic writings of her marriage with Pickett indeed possessed instances of exaggeration and fantasy, owing in part to the post-war reconstruction, which advocated a rehabilitation of the South’s reputation and the soldiers in the Confederate army. Sally herself spent much of her widowed life writing of the military successes of Pickett and participating in conferences between the North and the South, one that even proposed that Pickett, along with other Confederate Generals, should be added “to the state’s [Virginia] roll of illustrious citizens” (Reardon 98). At these conferences Sally’s presence was often viewed as a sign of true peace amongst a formerly divided nation; some Northerners even thought of her as having been the “first woman who welded the Blue and Gray together” (Reardon 98). While Sally was viewed as a heroine in her own right and her writings are often considered idyllic, to condemn the description of their entire relationship as fantasy is unfair in that Pickett’s love and devotion to Sally, her as the “goddess” and him as the “slave,” was no doubt a true sentiment.

In his letters to Sally, Pickett repeatedly assured her of his deep devotion to her, but he also recounted the details of the battles and skirmishes that he and his men had engaged in recently. Often the retelling of these occurrences rendered an image of Pickett as a deeply troubled man who suffered from both the cruelty of war, in which he witnessed the loss of many of his dear friends. It also shows how, by sharing these details with Sally, he was able to better reconcile his position in the war. Still, he appeared to struggle with the “rightness” of battle at times. In one letter he told her, “May our Heavenly Father bless us with an early and a victorious return. But even then, the price of it – the price of it, my little one – the blood of our countrymen! God in his mercy temper the wind to us” (Pickett to Corbell 79). Here, Pickett told Sally, that while he longed for victory, the blood to be shed, and the price to be paid for said victory is necessary, but possibly not worth the consequences. His statement provides a strong

indication that Pickett indeed was hesitant when it came to battle, and it seems that sharing these doubts with Sally provided him comfort. Perhaps one of his most personal admissions to Sally came in a letter written June 24, 1863, when he told her of his deep regret at having engaged in a bloody skirmish with Union troops. He stated:

I never could quite enjoy being a “Conquering Hero.” No, my dear, there is something radically wrong about my Hurrahism [sic]. I can fight for a cause I know to be just, can risk my own life and the lives of those in my keeping without a thought of the consequences; but when we’ve conquered, when we’ve downed the enemy and won the victory, I don’t want to hurrah. I want to go off all by myself and be sorry for them [ I want to] rest my soul and put my heart to sleep and get back something – I don’t know what – but something I had that is gone from me – something subtle and unexplainable – something I never knew I had lost it – till it was gone – gone – gone. (Pickett to Corbell 81)

The beauty and power of this passage written to Sally is quite explicit; it reveals Pickett’s regret and sorrow at having won a battle but lost a moral victory. Even more important is the fact that he made such an admission to Sally which, if read by his fellow soldiers and commanders, could have indicated that his heart was not devoted to battle and could have jeopardized his already precarious position in the Confederacy. Pickett’s deepest fears and doubts are reflected in his letters to her in which he exposed himself to her, relied on her, and by doing so, elevated her position in their marriage to that of a true confidant.

Similar to Sally’s experience in her relationship with General Pickett, the marriage of Virginia Tunstall Clay to Clement Claiborne Clay also revealed a marriage in which the wife’s position was elevated because she was her husband’s confidant. Husbands and wives in the Civil War often experienced semi-role reversals both on a personal and public level; such was the case in the Clay marriage in which the husband was involved in politics and sometimes relied on his wife for support, courage, and even advice. The relationship



between the Clays was filled with romance, but was also etched with pain and struggle from the years of the war. Like many marriages of the time, Clement was separated from Virginia in the beginning of their relationship so he “filled his letters to Virginia with lengthy declarations of what she and their relationship had done for him,” admitting once that she “[had] almost supreme power over [him]” (Bleser 139). No doubt, the early years of their marriage were likened to any “Southern Belle’s” fantasy, but the cruel reality of war changed their marriage in many ways. Because of the war, Clay suffered poor health and a shattered political career among other things, which only strengthened his relationship with Virginia as his dependence on her increased over time (Bleser 150). It is evident that by the end of the war, “Virginia, who had seemingly been destined to be a Southern Belle, [...] stepped forward after the war to become the stronger spouse” (Bleser 152). This is not unlike Sally Corbell, who, after the war, “became her family’s main provider to her husband and young son” because Pickett was bedridden, “weak and depressed” (Bleser and Gordon 81). Still, both Sally and Virginia’s love and admiration did not falter due to the problems that the war caused in their marriages. This is proven in the many publications in which Sally idealized her husband as a wonderful partner and soldier. The Clays also had a “romantic love for one another, which was a constant force in their relationship [...] and made it possible for their affection to survive in the midst of vast historical change” (Bleser and Gordon 153). Though it may appear rather cliché, the love between the Clays was strengthened greatly because of the war. Despite Clement’s suffering political career and health, their marriage remained strong because of Virginia’s dedication and support of her husband and while their marriage experienced a number of trials, the constant threat of a Confederate loss united them even more. The Clays underwent a somewhat of a role reversal in their marriage. Though the husband was still in charge, his wife gained an elevated position in their relationship.

The second chapter of Pickett’s life with Sally begins when he urged her to come and meet him in Petersburg, Virginia so they could finally be married. Upon the crushing defeat at the Battle of

Gettysburg in which the Confederate armies were massacred, and about which Pickett stated, “it was too late to retreat, and to go on was death or capture.” He felt it even more imperative to hurry and unite his life with Sally’s as the fate of their love was under constant threat from new military orders which would take Pickett further from Sally or worse, place him in fatal combat (Pickett to Corbell 107). After marrying, Pickett was again sent out on a mission and was separated from Sally for weeks at a time. He continued to write to her stories of the war, in which he admitted his insurmountable guilt but accepted it as a necessity to his position as General. In 1864, as the war was coming to an end, the need for hope was crucial; the men fighting in the Confederate army were but shells of their former selves. As Pickett described in a letter to Sally, “You would hardly recognize these ragged, barefoot soldiers as the trim, tidy boys of two years ago in their handsome gray uniforms, with shining equipment” (Pickett to Corbell 71). This statement exposed an important aspect of the war, because it indicated an instance of doubt in the troops; the war effort was exhausting the soldiers, for they were two years in and the promise of victory seemed a habit of wishful thinking, the defeat at Gettysburg only furthering this notion. Perhaps this admission was the culmination of Pickett’s and all the soldiers’ fear that an ultimate loss of the war was imminent. With all of the tragedies surrounding the soldiers, support from their loved ones was essential; Pickett was no exception. In the letters to Sally, written just after they were married and again separated by battle, Pickett urged Sally to not lose hope and by doing so, encouraged himself. One letter, written in June, 1864, told of an attack on their camp in which “a boy with golden brown curls – somebody’s darling” was “seriously wounded,” and Pickett proceeded to tell Sally, that “if only this wicked war were over so that we could in peace and tranquility finish the book of Love which we have just begun” (Pickett to Corbell 129). Pickett not only told Sally of another horror he had witnessed, but also admitted that he was ready for the war to end, not only because of the atrocities that had occurred but because he was longing, just as his wife, to be in the future where the war was no more.

Not all marriages were so heavily idealized. In contrast to the marriages of Sally and Virginia, the marriage of Varina Howell to Jefferson Davis emphasized the power struggles that some couples endured during this period. As creatures influenced by the social constructs of a patriarchal society, many husbands demanded control of their wives' behavior and attempted to change them, much like Jefferson, who "loved his wife, but he meant to mold her to his preferred image – by instruction or punishment" (Berkin 134). Here, the love that Jefferson had for his wife extended beyond her supposed flaws, but nevertheless he continuously attempted to change her. This is in part because Jefferson, like most men of the time, was expected to control his wife's behavior owing to social constructs, but also to his position as President and the further expectation of decorum it imposed. Because of the war and Varina's status as first lady, she had the opportunity to voice her opinions on various issues, the most prominent being slavery. Although the Davises were not sympathetic to the abolitionist movement, Varina did in fact accuse her husband of giving too "forcible" a speech in response to a speech proposed by New Hampshire's senator John Hale, who saw justice in the abolitionist movement (Berkin 134). Her assertion of independence on this matter, and moreover, the small accusation against her husband indicated Varina's struggle in her marriage, playing both the role of loving wife and political advisor to her husband. Later in their marriage, however, and in the middle of the war, "the precarious condition of the nation [...] brought Varina and Jefferson closer emotionally than they had ever been," as seen in correspondence between the two (Berkin 166). The relationship of Jefferson Davis and Varina Howell Davis underwent drastic changes as they experienced heightened tensions in their marriage brought on by the war and general domestic disputes. Their marriage was nonetheless strengthened by the constant threat of violence and danger, not unlike that of the Pickett or Clay marriages.

For five years, the Civil War raged throughout the nation, threatening borders, lives, and love. With its recession came a period of economic, political, and societal change, most noticeably in the South. The people affected by the war knew no bounds

to its atrocities, yet it appears to have strengthened a number of relationships — marriages in particular — because of the tensions created during war time. Wives of the more prominent figures in the war, whether through politics or the army itself, often experienced role reversals in their marriages. Sally Corbell, for example, became the significant source of comfort for her husband. She was his utmost confidant to whom he revealed his secrets, particularly those regarding the war. Others, like Virginia and Varina, maintained strong roles in their marriages from the beginning, desiring a foothold in politics and in their husbands' political affairs. For these women, the war, while treacherous and awful, provided them the means to gain power in their relationships and the importance of this cannot be understated. Essentially, the Civil War allowed women the opportunity to support their husbands in a new manner, become sources of strength, and even participate in the politics of ante and postbellum America.

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POL SCI 492 *Senior Capstone with Dr. Elizabeth Vonnahme*

## **Media Framing of Congressional Republicans during the 2013 Government Shutdown**

In recent years, the political climate in the United States has become increasingly polarized between the Democratic and Republican parties. This is seen most recently with the shutdown of the United States government, October 10 through October 16, 2013, which was the result of a disagreement between the two parties over the United States budget and the Affordable Care Act. The recent increase in the polarization between the two parties has even caused a divide within media outlets, more specifically cable news outlets such as Fox News and MSNBC. These news programs frame different stories and events in a biased fashion towards one party or another. However, the network channels may or may not be affected by this recent increase in polarization. This raises the question, do mainstream news channels report the news in an unbiased manner? To be exact, is there a partisan bias within the mainstream media's evening news programs?

Media coverage of political events is important to the political process because it is how a large number of individuals get their information about policies and policy makers. Voters' information, and by association, their beliefs, could be led astray if a bias exists within mainstream media. If a bias is identified, future political science research could examine why this bias exists and what might be a driving force behind the bias. People should be able to feel confident that the information provided by mainstream news outlets is not framed or biased in a certain way as to lead them or their beliefs astray. Hopefully this paper, in answering this question, will help to either bring awareness of a possible bias or bring confidence

in the lack of a biased media coverage of American politics. I will examine prior research on framing and media reporting of politics. I will then examine a three-week window from October 7 through October 25, 2013, of the nightly news coverage on three mainstream media channels: ABC, CBS, and NBC. This will cover the end of the shutdown of the United States government and the beginning of the issues with the Affordable Care Act website. I will look at the number of times both parties are mentioned and the tone used when mentioning the parties. From this information, I will then assess if a partisan bias is present.

### *What is Framing?*

Framing has been studied by a number of political scientists in a number of aspects. Chong and Druckman (2007) argue that framing occurs when someone takes a different opinion on an issue due to the issue's presentation. Kinder and Nelson (1990) further define framing as linguistic structures used to provide meaning to certain events or issues. This definition of framing assumes that issues or objects can be viewed from different angles and have different emphases put on them that can have a psychological effect on the individuals exposed to the framing. A single frame can influence an individual's overall opinion on an issue (Chong and Druckman, 2007).

Framing affects people's choices and beliefs in a variety of areas. Kinder and Nelson (1990) conducted an experiment in which they asked two groups two different questions about poverty programs. One question asked whether the government should give money to the poor or not because it tends to give to those who do not need it. The other question asked if the government's deficit was too large and therefore could not afford to give to the poor. Through this experiment, Kinder and Nelson found that the different framing of the questions caused varying responses from individuals filling out the questionnaire. They believed that the framing reminded these individuals of a certain way that the topic is sometimes viewed.

Research, like the aforementioned and other research done by Nelson and his colleagues, shows that framing is more

than just belief change or traditional persuasion; framing is more subtle (Nelson, Oxley, & Clawson, 1997). The researchers described traditional persuasion as the ability to change an individual's beliefs through the presentation of new information. They argued that this is distinct from framing as framing gives greater weight to certain concepts. They tested this distinction with an experiment by first assessing individuals' knowledge of a topic and their opinions on the topic. They then gave the subjects articles in which welfare, for example, was framed in a certain manner. The researchers hypothesized that if they showed that individuals who possessed knowledge of welfare prior to the articles were affected by framing, this would then show that framing effects were different than the traditional persuasion. This is exactly what they found. They found that framing effects were actually stronger among respondents already familiar with welfare. They believed this was because frames trigger one to remember already existing beliefs instead of adding new items or information to individuals' beliefs (Nelson et al., 1997).

There are limitations to the success of framing. When individuals are aware of the presence of framing, especially by political candidates, this can have an effect on people's opinions of the candidates. Valentino, Buhr, and Beckmann (2001) examined the effect of candidates' strategic use of framing on individuals' opinions. In this experiment, they presented two groups with different articles: one article in which the candidates appear to be sincerely concerned about an issue and another article in which the candidates appear to be framing the issue in a way to benefit themselves. The individuals shown the article in which the candidates seemed to be using their framing strategically had a far more negative view of the candidates and moved the conversation away from the issue. Therefore, framing can have a negative effect on candidates in these circumstances.

Similarly, there are times when media framing can backfire. During the Clinton administration, and more specifically the Monica Lewinsky scandal (the affair between President Clinton and his intern), the public had a considerably high opinion of President Clinton given the circumstances (Shah, Watts, Domke, & Fan, 2002). Research examined why this would be. Researchers observed the



predicted public opinion, then accounted for the state of the economy, and then finally they took into account the scandal. The researchers concluded that the economy did not affect the public's opinion; rather, the media's framing of the scandal influenced opinion. The researchers were able to show that the media framed the scandal in terms of conservatives attacking the President through the process of impeachment and liberals questioning the motives of the conservative members of Congress. This framing is what the researchers believed to be the cause of the positive public opinion ratings for Clinton (Shah et al., 2002).

The effects of framing documented above may be moderated in the real world as discussed by Druckman (2001). The effects of framing can be counterbalanced in the real world because most people have access to outside information from reputable sources. Druckman examined this belief by administering a survey in the traditional format without outside information, while another group was given a survey with the addition of credible outside information, namely articles from reputable sources. The second type of research design is much more natural to how one receives information. Druckman was able to conclude that the findings in framing research done in the traditional research design overemphasized the effects of framing. When factoring in credible information, framing effects dramatically decreased and, in some instances, even were eliminated.

Credibility, however, can also have a positive effect on framing when the credibility is in reference to the articles in which the framing occurs. Druckman (2008) did an experiment with students in which he gave them articles in reference to America's poor, framed in terms of either economic or humanitarian frames. Druckman then explained to different groups the credibility of the sources. Druckman made one group believe the source was credible while making another source appear to be less credible. Druckman found that only a credible source could affect the ability of the frame to have an effect on people's opinion. He believes this shows that credibility is a prerequisite for framing to have an effect.

## *Framing and the Republican Party*

Framing research in the context of politics has also more narrowly focused on the framing of the Republican Party. Many different research experiments have been done to see what the relationship between the media and the Republican Party has been and if there is a bias towards the GOP within the media. These experiments have covered presidencies, elections, and even basic labeling of the parties. Eisinger, Veenstra, and Koehn (2007) did research into the possibility that there was bias within the media in terms of conservative labeling. They examined the print media to see if conservatives were being labeled at higher numbers. They examined this over a fourteen-year time span and found that conservatives were actually being labeled at a higher rate. However, this was due to an increase of conservatives within Congress at the time and proved that no true bias existed.

A possible conservative bias has also been researched when it comes to the portrayal of President George W. Bush. Peake (2007) examined newspapers to see if the tone and amount of coverage was different among different newspapers. The research looked at three factors to determine if any of them had an impact on how the newspaper portrayed President Bush: if the newspaper had endorsed the President during the campaign, was published in a market that was favorable to the President, or if a corporation owned the newspaper. Peake found that newspapers that did endorse President Bush during his campaign continued to frame him in a positive light. Peake also found that in states with a higher number of congressional Democrats, newspapers gave the President more coverage, but in doing so they covered him in a more negative light. Lastly, Peake found that corporate-owned newspapers covered the President far less than independently-owned newspapers.

The possible bias against the GOP and conservatives when it comes to presidential and congressional campaigns has been discussed by Entman (2010). Entman examined the 2008 campaign and broke it down into three sections of time to examine instances of framing more closely. Entman was examining the validity of the claim that the

mainstream media had a left-leaning bias. The research found that the media did not have a bias, but rather the media reflected the skills of the party and the events occurring at the time.

### *Framing During the Government Shutdown*

Research done in the past has shown that no bias exists in the mainstream media, media put out through the largest distribution channels. Research has looked at basic labeling, framing of the economy during different presidential terms, and framing of candidates during campaigns. My research will look to expand this prior research by examining the framing of congressional Republicans during an active congressional session. This research will focus on a different area of Republican politics that has yet to be examined. As the climate of American politics is in constant motion, my research will also supply the most current research in this area of study. It also will examine bias in a wider scope by examining both labeling and tone.

I believe that the results will match and strengthen the results found by prior research. I hypothesize that while the Republican Party will be mentioned at a higher rate than the Democratic Party, no true partisan bias will exist. I believe this will be the case due to the time frame being examined. With the shutdown of the government and the Republicans' active role in that event, I posit there will be a slight increase in the number of times the Republican Party is mentioned, but not enough to warrant a partisan bias. The shutdown occurred when congressional Republicans refused to pass the budget and raise the debt ceiling because of their desire to defund the Affordable Care Act. I also believe the tone used by the media to portray the Republican Party will be no more negative than that used to portray the Democratic Party. I believe this will be the case because prior research has shown it to be true. Therefore, I believe that the media framing of the Republican Party will be similar to that of the media framing of the Democratic Party when taking into consideration events occurring during the time frame, and thusly, no partisan bias will exist.

## *Research Design*

My hypothesis argues that mainstream media sources such as ABC, NBC, and CBS do not have a conservative bias. I believe the mainstream media will equally and accurately display the two different political parties. To test this hypothesis I examined the nightly news programs on three major mainstream broadcast news outlets: ABC, CBS, and NBC. I chose these channels because they are basic broadcast channels that everyone with a television receives freely. This makes them likely to be the most viewed channels on television. I examined a roughly three-week window from October 7 and ending on October 25. I chose this time frame because it covers the end of the government shutdown and the initial days of the healthcare website, part of the Affordable Care Act. These two events are linked to both parties in a negative way. I only examined coverage on weekdays to keep consistent among the channels. Some channels do not offer weekend programs, and those that do not follow the same structure or have the same host as weekday programs.

To measure for bias I recorded the number of times one of the following categories was mentioned: Republican, Conservative, Tea Party, Democrat, or Obama. I also examined whether a positive or negative tone was used when mentioning the parties. The terms “Republican,” “Conservative,” and “Tea Party” were the terms looked for when examining the framing of the Republican Party due to their interchangeable use by the media. When the terms were placed directly next to each other, it only counted once so as to not artificially inflate the number of times the Republican Party is mentioned. “Democrat” and “Obama” were counted as the Democratic Party. Obama as the Democratic President can be seen to be the head of the Democratic Party. If Democrat and Obama appeared directly next to each other, then it was only counted once as to not artificially inflate labeling in the opposite direction. To record the tone I looked for words that carry negative or positive connotations. Table 1 shows the categories of terms used to count as negative and positive, as well as what these terms look like within the broadcast. The categories are negative or positive based on the way it makes the party appear

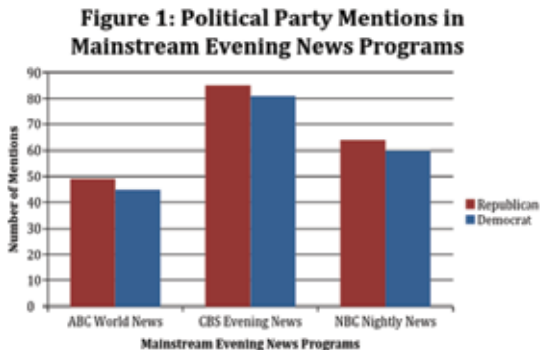
to be doing its job. Some mentions of the parties will not fall into either category, as they will appear to not contain any of the words or categories of words listed in the table. For research purposes, I have labeled these as neutral, but they have been removed when closely examining the data in the next section as they do not add to or detract from the evidence.

**Table 1**  
**Language Used to Distinguish Tone**

	<b>Words Indicating Negative Tone</b>	<b>Words Indicating Positive Tone</b>
	Poor Public Opinion Poll Number (i.e., X has seen a drastic drop in public opinion lately; X's public opinion ratings are far lower than that of Y's)	Good Public Opinion Poll Numbers (i.e., X is doing better in the polls than Y; X isn't seeing an effect in terms of public opinion)
	Causing the Government Shutdown (i.e., Many view it the fault of X that the government shut down; the inabilities of X to negotiate led to a shutdown of the government)	Ending the Government Shutdown (i.e., X helped aid in the ending of the government shutdown; X helped to bring about negotiations to help end the government shutdown)
	Failed or Troubled Policy (i.e., X had to apologize again today; X's policy had a disastrous rollout)	
	Disunification of the Party (i.e., Part of X is pressuring the other part of X; X is not getting along with its superiors)	

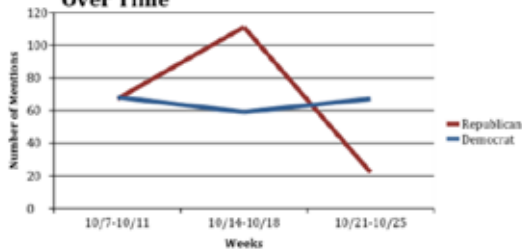
## Results

Consistent with my hypothesis discussed earlier, there does not appear to be a partisan bias within the mainstream media. Figure 1 demonstrates the number of times the Republican Party and the Democratic Party were mentioned over the three-week window by the mainstream evening news programs.



The figure illustrates that the Republican Party was mentioned slightly more than the Democratic Party. This slight margin is present across all three channels and is of a similar magnitude among the channels. Therefore, if a bias did exist, it would be equally present among the channels. However, the margin is too close to give strong evidence for a bias and, therefore, one would be justified in believing that no true partisan bias, in the aspect of frequency mentioned, is present within the mainstream media. The slight mention of the Republican Party over the Democratic Party could be the result of the government shutdown occurring during the timeframe as I expected to see in the evidence. This possible explanation is similar to the one given by researchers Eisinger, Veenstra, and Koehn (2007) and is given more weight when looking at Figure 2. Figure 2 looks at the number of mentions over the span of the three weeks across the three channels and how the numbers between the parties are in flux.

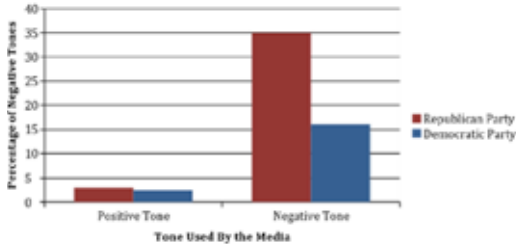
**Figure 2: Mentions of Political Parties Over Time**



This figure illustrates a dramatic increase in the number of times the Republican Party is mentioned during the week of October 14 through the 18. The coverage of the Republican Party drops off dramatically the following week followed by an increase in the number of times the Democratic Party is mentioned in that week. This examination of the evidence over time is similar to that done by researcher Entman (2010). The second week that was examined, October 14 through October 18, was during the end of the shutdown of the United States government. The drop-off seen in the number of times the Republican Party is mentioned and the increase in the number of times the Democratic Party is mentioned is during the first week of the rollout of the healthcare website. These events would explain the difference and shift in the number of times the political parties were mentioned. With these events lining up with the changes in the number of times the parties were mentioned, it would show that no true partisan bias exists. The differences are reflective of the events of the time and not a favoring of one party over the other. Therefore, even though there is a difference in labeling between the parties, when the data is looked at more closely this is only due to events occurring at this time. In terms of the number of times a party is mentioned, it is clear that there is no partisan bias.

However, Figures 3 breaks down the tone used when each of the parties are mentioned and shows a disparity between the parties.

**Figure 3: Tone Used by Mainstream Media in Reference to Political Parties**

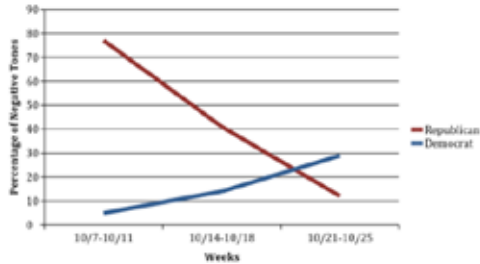


This illustrates that both parties are represented in a more negative tone than in a positive tone, but the gap between the two is far smaller for the Democratic Party than the Republican Party. The Republican Party is mentioned at a higher percentage of the time in a negative tone than in a positive tone. The Democratic Party is mentioned at a higher percentage in a negative tone than a positive tone. However, the difference between the percentages is far smaller in comparison to that of the Republican Party. The percentage of times the Republican Party is mentioned in a negative tone is over twice that of the Democratic Party. From this one could draw the conclusion that there is a partisan bias within evening news programs. It would seem that the mainstream media portrays the Republican Party in a far more negative manner and a far less positive manner than the Democratic Party.

In contrast, Figure 4, similar to Figure 2, shows the trend by week of the negative tone used for each party and shows a dramatic flux between the parties among the three weeks.

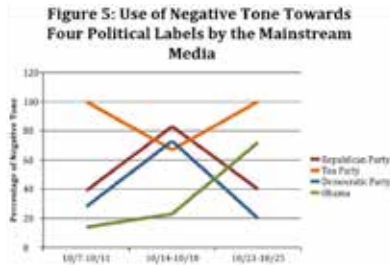


**Figure 4: Use of Negative Tone Towards the Two Political Parties by the Mainstream Media**



This figure illustrates a drastic shift in the use of a negative tone for both parties over the course of the three weeks. During this time, the percentage of times the Republican Party was mentioned negatively drops significantly. The percentage of times the Democratic Party was mentioned in a negative tone appears to have an increase, though far less dramatic. The last week examined actually shows that the Democratic Party is discussed in a negative tone at a higher percentage than the Republican Party. This shows that the percentage of times one of the parties is referenced in a negative tone is not consistent. The peak in the percentage of a negative tone used to describe the Republican Party was in the middle of the government shutdown and the upturn in the percentage of times a negative tone was used for the Democratic Party was the rollout of the healthcare website. This would show that the shift in tone was influenced by the events that were occurring during the times that were examined and, therefore, no partisan bias exists.

This can be strengthened even further when looking at the percentage of times a negative tone was used when referencing Obama, Republican Party, Democratic Party, and Tea Party individually. Figure 5 illustrates the percentages for the four labels mentioned above over the three weeks.



This figure illustrates a drastic shift in the percentage of times a negative tone was used when referencing President Obama and the Democratic Party at the beginning of the issues with the healthcare website. Since the Affordable Care Act is so closely associated with the president and less closely associated with congressional Democrats, it follows that the percentage of times the president is referenced in a negative tone increases while the percentage of times the Democratic Party is referenced in a negative tone decreases. The percentage of times a negative tone is used to reference the Tea Party seems to go down during the end of the government shutdown and this could be caused from the focus at the end of the government shutdown to shift more generally to all congressional Republicans. The peaks in percentages of times a negative tone was used for both the Republican Party and the Democratic Party is at the end of the government shutdown, which was driven by a deadlock in Congress. Therefore, it would follow that these peaks should exist between these two labels. This breakdown of the labels helps to give stronger evidence that the alignment of the percentage of times a negative tone was used with the actual events at the time. From these figures, it can be again inferred that no partisan bias exists.

## *Conclusion*

In this paper, I examined whether there was a partisan bias towards the Republican Party within the mainstream media. I believed that no partisan bias existed in the mainstream media due to prior findings in research, as well as the changes in the media's coverage reflecting the recent government activity of the government shutdown and issues with the Affordable Care Act website. The evidence confirmed my hypothesis and linked closely with my reasoning for this occurrence. The Republican Party was mentioned at only a slightly higher rate than the Democratic Party, which I expected to see when looking at the specific timeframe. When I examined the evidence in reference to the exact weeks, the differences in the number of times each party was mentioned tracked closely with the events occurring at those times. Also the gap in just the basic mentioning of the parties between ABC, NBC, and CBS was present among all three evening news programs. Therefore, no bias was present among the different programs.

I was surprised, however, to see how much more frequently the Republican Party was referred to using a negative tone. The evidence showed that the percentage of times a negative tone was used when referring to the Republican Party was nearly twice as high as the Democratic Party. In addition to the negative tone, the Republican Party was referred to in a positive tone at a smaller percentage than the Democratic Party. I did not expect to see such dramatic gaps between the percentages of the tones used to cover the two parties. However, when breaking the evidence down in terms of the weeks, it was clear that the driving force for this was the recent government shutdown. The percentage of times a negative tone was used to refer to the Republican Party peaked significantly during the shutdown of the government. After the government shutdown, an equally significant drop occurred in the percentage of times the Republican Party was referenced in a negative tone. There was also a slight increase to be found in the percentage of times the Democratic Party was mentioned in a negative tone, and this increase coincides with the initial rollout of the healthcare website. This

is also further strengthened when examining the specific labels of Democratic Party and Obama. The percentage of times a negative tone was used increased dramatically when referencing Obama on the week the focus shifted to the healthcare website issues, and the percentage of times a negative tone was used decreased dramatically when referencing the Democratic Party or Republican Party after the shutdown of the government. This strengthens the evidence that the percentage of times a negative tone is used is linked closely to who is involved in the events occurring at the time. Therefore, one can conclude that the events drove the difference in the number of times the parties were mentioned, over an actual partisan bias. Thusly, no true partisan bias exists within the mainstream media.

It is important to keep in mind that this is only representative of the television media. This does not take into account areas such as print and radio. Also, it does not take into account local news programs on those basic broadcast channels. Local news programs could have different biases or ways of covering events that were not captured in this research. I wish I had more time so that I could have examined the tone and number of times mentioned over a larger timeframe. It would have been beneficial to see if the trend of increased negative tone towards the Democratic Party would have continued given the continued issues with the healthcare website. A larger amount of time would have allowed for a stronger and clearer pattern between events and the tone or number of mentions of the political parties.

That concern aside, this research helps to strengthen prior research on the topic of media framing and shows that a partisan bias does not exist within mainstream media because the coverage reflected the events that occurred during the time in which I conducted my examination. In addition, the way to obtaining the clearest picture of the way the parties are portrayed is by examining the research in increments of time. This allows for an easier examination of the possible causes for the framing or discussion of one party over another. I also think it will be important for citizens to be aware that the information they are receiving from their mainstream media outlets does not come with a partisan bias and

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# SAMANTHA M. HARRIS

PSYCH 490

*Directed Individual Research with Dr. Kym Bennett*

## **Barriers to Cardiac Rehabilitation Participation:**

*Predicting Enrollment in an Urban, Safety-Net Hospital*

### **Introduction**

The Centers for Disease Control and Prevention (CDC) suggest that cardiovascular disease (CVD) is the leading cause of death in the United States. It is estimated that approximately 600,000 people die each year from CVD-related causes (Kochanek, Xu, Murphy, Minino, & Kung, 2011). However, these mortality rates vary among socioeconomic classes. There are more risk factors associated with CVD-related mortality in individuals of lower socioeconomic status (SES) compared to those of middle or high SES, such as less access to effective health care services, increased likelihood of sedentary lifestyles, greater exposure to tobacco, and lack of health insurance (Mead, Andres, Ramos, Siegal, & Regenstein, 2010). Although these risk factors are present, some of these are modifiable by secondary prevention efforts such as cardiac rehabilitation (CR). CR has been shown to be effective in improving clinical outcomes of patients with CVD (Dunlay et al., 2009). Specifically, CR is associated with decreased risk of subsequent cardiac events as well as cardiac-related mortality. Although CR is associated with beneficial outcomes following CVD, referral to and participation rates in CR are low (Grace et al., 2009). Among eligible CR patients, it is estimated that approximately 14% to 55% of those referred actually participate, with even lower participation rates reported among women, elderly, minorities, and economically disadvantaged populations (Dunlay et al., 2009).

Previous research has examined psychosocial, demographic, and clinical predictors of participation in CR predominantly with patients of middle to high-income status, most of whom had health insurance. For example, Lane, Carroll, Ring, Beevers, and Lip (2001) examined predictors of attendance after myocardial infarction (MI). Among 263 eligible participants, 108 (41%) attended CR. Results showed that those who did not attend CR were more likely to be female, live alone, lack employment, live in economically-deprived areas, show more symptoms of depression and anxiety, and exercise infrequently prior to MI. Additionally, Dunlay et al. (2009) investigated perceived barriers to participation in CR. Among 179 survey respondents, 115 (64.2%) attended CR. Patient and clinical characteristics associated with CR participation included younger age, male sex, lack of diabetes, more severe myocardial infarctions (MI), no prior MI, and no prior CR attendance. The psychosocial factors associated with participation included placing a high importance on CR, feeling that CR was necessary, better perceived health prior to MI, the ability to drive, and post-secondary education. Results showed that the most commonly endorsed barriers to participating in CR were the associated costs and lack of insurance coverage (27.9%), and perceived inconvenience (20.1%). Although these findings are significant in discovering factors associated with participation in CR, their sample included middle and high SES participants, and was predominantly (90%) European American. More information regarding perceived barriers to participation in CR is necessary to understand how social and psychological factors impact outcomes following a CVD diagnosis. The purpose of the current study was to examine rates of enrollment, demographic characteristics, and perceived barriers to participation in CR within a diverse sample of patients eligible for CR at a safety-net hospital. Further, I sought to investigate the relationship of demographic characteristics and perceived barriers in predicting enrollment in CR within this sample.

## Methods

### Procedure

Participants with CVD and who were eligible for CR (N = 77) were recruited from the Cardiology Department at Truman Medical Center-Hospital Hill in Kansas City, Missouri. The majority of the sample was male (64.9%, n = 50), European American (49.4%, n = 38), single (37.7%, n = 29), and not insured (26%, n = 20). The most common diagnosis was Percutaneous Coronary Intervention (PCI; 81.8%, n = 63), with MI following (63.6%, n = 49). Prior to discharge from the hospital, research staff approached patients eligible for CR and inquired about their interest in participating in the study. Once consent was obtained, the research staff administered a self-report questionnaire. Questionnaires were either completed by the participant independently, or were completed in collaboration with the staff member reading items out-loud. The questionnaire was similar to the survey used by Dunlay et al. (2009). Clinical characteristics (e.g., diagnosis, comorbidities) were accessed via medical chart review at study enrollment. Follow-up data was collected on participation in CR six months after discharge from the hospital.

### Measures

All patients who gave consent to participate were administered a 48-item questionnaire. This self-report questionnaire included items inquiring about demographic characteristics, perceived importance and necessity of participation in CR, perceived barriers to CR, and perceived health. Similar to Dunlay et al. (2009), the items to assess perceived barriers to CR were: (1) I don't have time to attend rehabilitation, (2) I have too many responsibilities, (3) I have too many medical problems to go to rehabilitation, (4) It will cause another heart attack, (5) It will be painful or too strenuous, (6) I'm afraid they will push me too hard and make me do things I'm not ready to do, (7) Seeing people sicker than me will make me nervous, (8) I'm embarrassed or shy about being in a big group, (9) It will cost



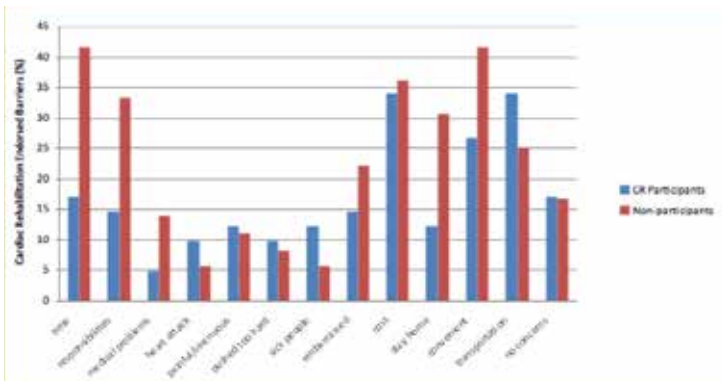
too much, insurance won't pay for it, (10) I would rather not have to leave home, I prefer staying at home with my family, (11) I'm afraid it won't be convenient; I wish I could schedule it when I want to go, (12) I don't know how I will get there, (13) I am not concerned about any of these things. Participants responded to these items on a dichotomous scale (1 = yes and 0 = no).

*Statistical Analysis.* All analyses were done using SPSS 20 (IBM Corp, 2011). CR enrollment and perceived barriers to participation were examined via descriptive analyses. Hierarchical logistic regression was conducted with demographics in Block 1 and all perceived barriers to participation included in Block 2, to predict enrollment in CR.

## **Results**

Among the participants that were referred to CR, results indicated that 41 (53.2%) enrolled, with 83.1% of the sample reporting at least one barrier to participation. An examination of demographic differences between those who did and did not enroll in CR indicated that there were no significant differences by sex, age, race, diagnosis, and education. However, having no insurance trended toward significance ( $p = .057$ ). Therefore, having no insurance was included in Block 1 of the logistic regressions performed. Figure 1 contains further information regarding barriers endorsed by CR participants and non-participants.

**Figure 1. Cardiac Rehabilitation Endorsed Barriers (%) in CR Participants vs. Non-participants**



*Note: time = I don't have time to attend rehabilitation; responsibilities = I have too many responsibilities; medical problems = I have too many medical problems to go to rehabilitation; heart attack = It will cause another heart attack; Painful/strenuous = It will be painful or too strenuous; Pushed too hard = I'm afraid they will push me too hard and make me do things I'm not ready to do; Sick people = seeing people sicker than me will make me nervous; embarrassed = I'm embarrassed or shy about being in a big group; Cost = It will cost too much, insurance won't pay for it; Stay home = I would rather not have to leave home, I prefer staying at home with my family; Convenient = I'm afraid it won't be convenient; I wish I could schedule it when I want to go; transportation = I don't know how I will get there; No concerns = I am not concerned about any of these things*

A logistic regression model with insurance status entered in Block 1 and barriers to CR participation entered in Block 2 correctly classified 70% of those who did not enroll. Results showed that those without insurance were less likely to enroll in CR ( $B = -1.42$ , Wald  $2 = 4.54$ ,  $p = .033$ ). Two barriers trended toward significance: those who reported a desire to stay at home with their family were less likely to participate ( $B = -1.53$ , Wald  $2 = 2.82$ ,  $p = .093$ ), and those reporting transportation barriers more likely to enroll ( $B = 1.28$ , Wald  $2 = 2.99$ ,  $p = .084$ ).

A trimmed model with only these three predictors correctly classified 66% of the sample (Table 1). Insurance status trended toward significance ( $B = -1.05$ , Wald  $2 = 3.52$ ,  $p = .061$ ), with participants without insurance being .35 times less likely to enroll in CR. The desire to stay at home with one's family was the only barrier that was significant ( $B = -1.371$ , Wald  $2 = 4.518$ ,  $p = .034$ ), with

those who wished to stay at home being .25 times less likely to enroll in CR.

Table 1. Logistic Regression Trimmed Model

Predictor	<i>B</i> ( <i>SE</i> )	Wald	Exp( <i>B</i> )
No-insurance	-1.05 (.56)	3.5	.35
Staying home	-1.37 (.65)	4.5	.25
Transportation	.85 (.58)	2.18	2.35

*p*≤.10    *p*≤.05

## Discussion

Among this diverse inner city cohort of patients eligible for CR, over one-half of participants enrolled (53.2%). This participation rate is fairly congruent with other studies that have reported enrollment rates from 43–64% (Witt et al., 2004; Lane et al., 2001; Grace et al., 2009). These studies have also used low-SES participants in their samples. Compared to a sample with predominantly insured, European American patients, enrollment rates in our current study are lower than the 64% participation rate reported by Dunlay et al. (2009).

Approximately 78% of the sample that enrolled in CR reported at least one barrier to participation, while 80.6% of those who did not enroll endorsed one barrier. Dunlay et al. (2009) reported that 55.7% of those who attended CR reported at least one perceived barrier to participation, while 78.1% of those who did not attend endorsed at least one barrier. Overall, participants in this study endorsed at least one barrier at a rate that was similar to participants in the Dunlay et al. study. However, I noted differences in rates of endorsement for a few specific barriers between this sample and the study of Dunlay et al.: they reported that 27.9% endorsed lack of insurance, 20.1% reported perceived inconvenience, 14% lack time to attend, and 14% indicated lack of transportation as barriers to enrollment. In my sample, 26% reported lack of insurance, 33.8% endorsed perceived inconvenience, 28.6% lack time to attend, and 29.9% reported lack of transportation as barriers. Therefore, rates for these specific barriers were somewhat higher than those reported by Dunlay and colleagues.

Demographic and clinical characteristics have been suggested to predict enrollment in CR; however, these findings are not consistent across studies. Dunlay et al. (2009) found the following demographic and clinical characteristics to be significant predictors of CR participation: younger age, male sex, lack of diabetes, ST-elevation MI, receipt of reperfusion therapy, lack of prior MI, and higher education level. Although Dunlay et al. found all of these variables to be significant, I found only lack of insurance to be a predictor of CR enrollment. Another study that examined CR barriers among a low-income, underserved population also reported that lack of insurance and coverage limitations were the most frequently endorsed (Mead et al., 2010). With the current study also targeting an economically and ethnically diverse cohort of participants, the importance of insurance coverage cannot be overstated and suggests need for further research.

Among the social factors (or perceived barriers) I tested as predictors of enrollment in CR, I found the desire to stay at home with one's family to be significant, which is similar to findings reported by other researchers. For example, Grace et al. (2009) reported that females perceive transportation, family responsibilities, lack of CR awareness, and perceiving exercise as tiring or painful as significant barriers to participation in CR. My findings suggest these perceived barriers are prevalent in men as well as women following a cardiac event, allowing for greater understanding of the relationship between perceived barriers and enrollment in CR. My findings suggest that patients prefer the safety or comfort of staying at home with their families, but it is unknown whether these environments provide support for exercise initiation and maintenance to the same degree that a structured CR program would. Given the documented health benefits of CR, it is likely that all patients would benefit more from a structured CR program compared to a home-based, self-guided exercise regimen.

## **Limitations and Future Directions**

This current study is limited by having a small sample size. The study is part of a larger, on-going study and only represents current available data. Therefore, similar analyses and interpretations of the results should occur following completion of this on-going study to determine the extent of the relationships suggested here. Another limitation of this study is the tool for measurement. I used self-report questionnaires to obtain information on perceived barriers to enrollment in CR; therefore, response biases may occur. Also, with the majority of the study being male (64.9%), and European American (49.4%), this could be a potential limitation because it decreases generalizability. Future studies should continue to examine factors associated with enrollment in CR within diverse, underserved populations. Another aspect to consider with future research may be physician-patient interaction, with potentially low referral rates due to assumptions made about patients from low socioeconomic backgrounds. There is also a need to further examine the impact of lack of knowledge regarding CR and managing CVD in relation to enrolling in CR, specifically in low-income populations. Fernandez, Davidson, & Griffiths (2008) support this call for further research by reporting that lack of knowledge and awareness of heart disease and proper care is a major barrier to providing sufficient rehabilitation care. Lastly, future studies examining and developing interventions promoting participation in CR should target the variables I found to be significant predictors of enrollment: lack of insurance, transportation barriers, and desire to stay at home with one's family. CR programs could provide transportation for patients, or promote more intervention techniques that focus on perceived psychological barriers.

## **Conclusion**

The findings of this study indicate that despite known benefits from CR participation, patients who are uninsured and have a desire to stay at home with their family are less likely to enroll in CR. Previous literature has primarily examined perceived barriers among

European Americans who are middle to high SES, so the results of this study help to expand upon the knowledge of disparities in CR participation among a diverse group of underserved participants from a safety net hospital. Further research should address these perceived barriers among participants and focus on these concerns when promoting participation in CR.

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**SARAH C. ALNAZER**

SOC 404WI

*Sociology Capstone with Dr. Sookhee Oh*

## **Overall Health and Wellbeing of Female Veterans Compared to Their Male Counterparts**

Women serving in the military are a growing demographic amongst those who seek medical assistance from the Veterans Association (VA). In recent years, the VA has reconstructed its facilities to accommodate women and their needs associated with women's health. My aim is to understand the gender gap in service members. I want to find out if women veterans are receiving adequate health care and how they feel about their overall health and well-being, in order to improve health care, benefits, and understanding of healthy living within the VA. Adequate, for the purpose of this essay, will be explored through various facets and meanings of health. Health will be explained through the traditional medical definition as it pertains to physical health, as well as expanding on that definition to include the overall well-being of the individual through social, mental, and emotional needs.

I hypothesize that female soldiers are not receiving adequate health care. "Adequate" means that these facilities are at par, or better, than services provided to the general public in addressing the specific needs of female veterans at equal value to male veterans. To test this theory I will be looking at data provided by The General Social Survey from 2013. My data concerns female respondents who have served in the armed forces and their responses to questions about their overall health, relationships, and views on life. To figure out intervening variables, I will compare this data to those respondents who answered similarly but who have not served in the armed forces in order to see if female veterans' views are significantly different than any other group.



## Literature Review

In a 2006 study, John E. Zeber, Laurel A. Copeland, and Kyle L. Grazier looked at a 1995 study in which the number of veterans utilizing total outpatient stops for treating depression, bipolar disorder, schizophrenia, and alcoholism have increased particularly for younger vets who are in their 20s. However, the team of researchers notes, “lower OP [outpatient] utilization among older patients is not equivalent to a lack of need, nor necessarily to system deficiencies in resource allocation or capacity.” This could be due to a growing issue with older cohorts in which seeking help for mental issues is grossly unappreciated and unrecognized problems and can be masked by other issues tied to aging.

Overall the health of veterans is much lower than that of the national average. While looking at a nationally representative survey by the Behavioral Risk Factor Surveillance System, Larson and Gilbert found that male veterans who utilize only the VA have increased risk factors related to socioeconomics and lifestyle (Larson & Welch, 2007). These risk factors include increased populations of smokers and those who have reported poorer health linked to having multiple chronic issues. Some of this may be attributed to the fact that those who only utilized the VA had significantly lower socioeconomic status than men in the general public. However, certain risk factors did not differ in younger men across both populations in areas like alcoholism, but were considerably higher in the veterans’ population in chronic concerns. For example, over 50% of veterans were more likely to have hypertension, diabetes, and arthritis. Perhaps the most surprising factor was that one in five VA-only users reported having poor mental health, but this statistical finding was still twice the number of reports by non-VA users (Larson & Welch 2007). This management of care can be understood in the scope of those who only utilize the VA as their sole provider of healthcare coverage. The type of care provided by the VA may be greater than that needed by the general population, but mostly because most VA patients need more care than the average person seeking medical assistance.

In Donna L. Washington's 2007 ethnographic study, the female veteran volunteers were generally satisfied with the way in which the VA handled the health needs of their female soldiers. There were several themes considered, such as gender appropriateness, decision making, quality, and access. Those who did not use the VA assumed that the treatment was poor, but female veterans who utilized the VA for their medical needs were satisfied with the care that they received. However, one main concern was the lack of information on eligibility. Although the services provided to female veterans were adequate or exceptional, many female veterans were not aware that they qualified for these services under the VA health plans. Singh and Murdoch (2007) found that although overall women's health for chronic illness in female veterans was better than that of their male counterparts, this could be explained because female veterans were more likely to seek primary care than male veterans . When observing care for veterans outside the metro area, they found that women's care in regards to mental health, and assistance for chronic illness, was lower than men's care; simply put, they were worse off overall.

This poses an interesting revelation. Why is it that those on the outside of VA care regard the services as poor? This can only be explained by looking comparatively at VA care and that of private healthcare. Although VA care may be adequate in terms of service for women, when compared to alternative care providers for women, it falls short. Overall both female and male veterans have a shorter lifespan compared to that of civilian Americans of the same age.

The truth is that there simply is not a lot of research into the care of female veterans. In a study by Yano et al. (2009), we see that part of the problem in gaining any understanding into women's issues within the VA is because the VA does not provide adequate care in providing other support systems. Women may be able to participate in studies by saying, "Women veterans' younger age distribution may present barriers to research participation during usual VA hours of business due to work and/or childcare obligations. Few facilities can readily accommodate alternate hours of participation, which may bias

sample enrollment. Provision of childcare also runs counter to the liability policies of many VA facilities” (p. 60).

## **Method**

The purpose of this study was to determine the health and well-being of women who have served in the armed forces. The previous literature defined “veteran” as anyone who has served in any branch of the armed forces for any given amount of time. This definition is the one most widely used in literature. The General Social Survey asked respondents how many years they served in the armed forces on active duty: starting with none, less than two years, two-to-four years, more than four years, and some, but unsure how long. I collapsed these variables into whether or not they served any time in the armed forces, or not at all, to be more consistent with previous literature. Therefore, this study will use the term veteran and “someone who has served in the armed forces on active duty” interchangeably. For this study, health and well-being have been broadened to include physical, social, and emotional factors, and mental health has been redefined to include factors outside the realm of psychiatric care of issues, such as bipolar disorder and depression, to include the educational attainment of the respondent. This was chosen to demonstrate that educational attainment is often associated with job skills and ability to think through complex and often abstract ideas.

My study specifically focuses on the health and well-being of female veterans, and to do so, the statistics will be compared between the sexes as well as if the respondent has served in the armed forces. There is a 99% statistical significance that the possibility of being in the armed forces was strongly correlated to sex, with a degree of freedom of 2, and a Pearson chi-square value of 211.498a. However, even though the sample size of women was small, the statistics analyzed are representative of the whole population due to the fact that female veterans make up a small percent of those serving in the armed forces overall.

In order for the data to be representative of the overall population, the GSS provides several weighted variables. I used the variable WTSS which is calculated to essentially maintain the sample size, but also considers sub-sampling of non-respondents and the number of adults in the household before 2004 (Smith, Mardson, Hout, & Kim, 2013). By weighting variables, I could more accurately assess the statistical analysis to reflect the possible responses of the total population.

**Table 1: Condition of Respondents' Health by Veteran Status (Between Sex)**

CONDITION OF HEALTH		VETERAN STATUS	
		R Did Not Serve in Armed Forces	R Served in Armed Forces
MALE	EXCELLENT	26.2%	27.5%
	GOOD	50.0%	46.7%
	FAIR	19.2%	20.8%
	POOR	4.6%	5.0%
Total		100.0%	100.0%
FEMALE	EXCELLENT	27.1%	53.3%
	GOOD	43.0%	33.3%
	FAIR	23.2%	13.3%
	POOR	6.8%	0.0%
Total		100.0%	100.0%

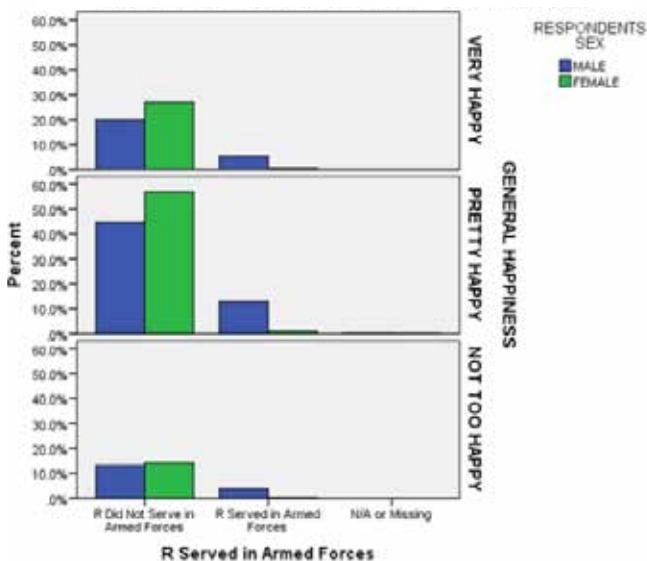
*Data provided by the General Social Survey 2010*

## Findings

When looking at physical health, the General Social Survey asked respondents how they rate their condition of health (Smith, Mardsen, Hout, & Kim, 2013). R refers to the respondent. Overall, more veterans experienced worse health than those who had not served in the armed forces. One surprising thing to note in the initial test before weighting the variables was that nearly 41% of female

veterans did not answer the question. Why did these women opt out of answering a question about their health? I believe this point is very telling to the nature of how female veterans perceive their own health and what they are willing to share, especially if they are actively serving in the armed forces. This is more apparent when the data suggests that they are the group with the smallest percentage of respondents who stated they felt their health was fair or poor, even after the variables were weighted (Smith 2010).

**Graph 1: Veteran Status and Respondents' Level of Happiness**



When trying to understand emotional health, a good predictor is the level of general happiness experienced by an individual. The general Social Survey asked respondents to rate their level of happiness. I took this data and applied it to the groupings by sex and veteran status (See Graph 1).

RESPONDENTS SEX & VETERAN STATUS			GENERAL HAPPINESS		
			VERY HAPPY	PRETTY HAPPY	NOT TOO HAPPY
MALE	R Did Not Serve in Armed Forces	Count	203	419	109
		% of total	80.9%	79.5%	75.7%
	R Served in Armed Forces	Count	48	106	35
		% of total	19.1%	20.1%	24.3%
	N/A or Missing	Count	0	2	0
		% of total	0.0%	4%	0.0%
FEMALE	R Did Not Serve in Armed Forces	Count	328	622	144
		% of total	97.6%	98.1%	99.3%
	R Served in Armed Forces	Count	8	12	1
		% of total	2.4%	1.9%	.7%
	N/A or Missing	Count	0	0	0
		% of total	0.0%	0.0%	0.0%
Total	R Did Not Serve in Armed Forces	Count	531	1041	253
		% of total	90.5%	89.7%	87.5%
	R Served in Combat	Count	56	118	36
		% of total	9.5%	10.2%	12.5%
	N/A or Missing	Count	0	2	0
		% of total	0.0%	.2%	0.0%

*Data provided by the General Social Survey 2010*

Much like the wellness chart, veterans overall had significantly lower ratings of happiness. Most female veterans rated

their happiness as “pretty happy” with the rest stating that they were “very happy.” Initially, before weighted variables were applied, female veterans were more likely to not answer the question about their level of happiness. After the weighted variables were applied, both male and female veterans reported having marginal or low rates of happiness than the general population (See Table 2). Furthermore, female veterans were spread further apart on the spectrum. This could be explained through a variety of social reasons including the culture of the military and the stigma of reporting being unhappy, especially as it pertains to their job satisfaction. Since the change in weighted variables changed the outcome for this data set of those who answered the questions, which also corresponds with the military cultural views towards female respondents, to reflect the possible outcome of the total respondents currently, I predict that future data sets will have more female veterans who opt out of answering the question entirely.

Perhaps the most startling information came from analyzing the social well-being of the respondent. To determine the social well-being I looked at the divorce rate among veterans. Divorce rate, I felt, was an applicable representation of the ability to form lasting relationship bonds with others. Initially, when running a cross tabulation with weighted variables, female veterans had an overwhelming percent of divorce rates compared to any other group. At that rate, the initial test showed that almost half of all females who have served in the armed forces had gotten a divorce at some point in their lives. However after weighting the variables to reflect a wider population, that number dropped. Yet, even after running a weighted variable test, veterans consistently had higher percentages in both categories (See Table 3). This suggests that veterans still have higher rates of divorce than the national average. Also, between male and female veterans, female veterans had almost a 9% higher rate of divorce. I ran an Anova test to see the level of statistical significance between groupings. The degrees of freedom was two within groups and showed a level of significance of 0.000, showing that the relationship between divorce rates and veteran status, especially for women, was high. I can thus confidently say that female veterans have a particularly high risk of getting a divorce at some point in their life.

**Table 3: Veteran's Marital Status Broken Down by Sex**

RESPONDENTS SEX/ MARITAL STATUS		VETERAN STATUS	
		R DID NOT SERVE IN ARMED FORCES	R SERVED IN ARMED FORCES
MALE	Married	50.8%	69.3%
	Divorced/ Separated	13.1%	16.4%
	Other	36.2%	14.3%
FEMALE	Married	49.0%	55.0%
	Divorced/ Separated	16.3%	25.0%
	Other	34.7%	20.0%

*Data Provided by the General Social Survey 2010*

**Table 4: Sex and Highest Level of Education Attainment by Veteran Status**

RESPONDENT'S SEX/HIGHEST EDUCATIONAL ATTAINMENT	RESPONDENTS VETERAN STATUS		
	R DID NOT SERVE IN ARMED FORCES	R SERVED IN ARMED FORCES	
MALE	LESS THAN HIGH SCHOOL	18.4%	9.5%
	HIGH SCHOOL	48.8%	45.9%
	JUNIOR COLLEGE	4.8%	10.5%
	BACHELOR	17.2%	22.8%
	GRADUATE	15.8%	8.4%
FEMALE	LESS THAN HIGH SCHOOL	14.2%	0.0%
	HIGH SCHOOL	81.0%	81.9%
	JUNIOR COLLEGE	8.5%	0.0%
	BACHELOR	11.0%	14.3%
	GRADUATE	0.4%	23.8%

*Data Provided by the General Social Survey 2010*

To understand mental well-being, I broadened the spectrum from the general, psychiatric model of understanding mental health to include the educational attainment of those who served in the armed forces or not. Education attainment is often associated with job skills and ability to think through complex and often abstract ideas. This showed the most surprising results. Although I cannot definitively say that serving in the armed forces has a positive impact on female veterans, there were some interesting correlations (See Table 4). For one, male veterans were more likely to have less than a high school education than any other group. Conversely, there were no female veterans that had less than a high school education. Female veterans were also more likely to receive a graduate college degree than any other group.



## Conclusion

One thing was consistent throughout this research: veterans tended to have less satisfactory ratings when it comes to their health. For female veterans, especially, the numbers showed a consistent failure to achieve high ratings in overall health and well-being. The previous literature suggested that female veterans' health was consistently good. However, when broadening this term to include overall well-being of the individual, including relationships and happiness, we can see that female veterans either performed lower than the men or opted out of answering questions all together.

One reason for this may be the culture of the military. Women often view their ability to perform at the same level of men as only comparative to the men. Female veterans' answers, or lack thereof, to questions about happiness and health may be more reflective of their belief that stating that they feel in poor health or well-being may be a sign of weakness.

The only category in which female veterans excelled higher than their male counterparts was educational attainment. Further research would have to be done to understand why it is that female veterans excel higher than the men and why male veterans are more likely to have less than a high school education than anyone else.

With a growing demographic of female veterans coming to the VA for their healthcare, it is important to understand how overall well-being may affect the health of these veterans. The definition of health should be broadened to include the overall well-being of the person. In this way, we are treating the individual completely, not just one part of the puzzle. More research needs to be conducted to better understand the influence of chronic disease, substance abuse, and psychiatric care on these outcomes. It is more important now than ever to solve these issues amongst a growing group, especially as those who have seen armed combat have combated other issues during their time serving in the armed forces.

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# MARIANNE MCKENZIE

THEATRE 351WI  
FRENCH 480

*Theatre History II with Dr. Felicia Londre*  
*Survey of French Theatre with Dr. Gayle Levy*

## **Now and Then: French Cultural Influence in Swedish Theatre and the Path of Theatre in Sweden Until Modern Times**

Once upon a time in eighteenth-century Sweden, French-language theatre was the main type of theatre that you could find. To the unsuspecting drama enthusiast, the idea of French theatre in Sweden is strange. However, the presence of French theatre makes sense because French culture was enormously influential at this time in Scandinavia. In fact, the French theatre troupes overtaking Swedish theatres in the eighteenth century were invited by Louisa-Ulrika, Queen of Sweden and wife of King Adolph-Frederick, in 1753. This invitation sparked an upheaval in Swedish theatre that was finally settled in 1771 by King Gustav III and Sweden soon began producing its own theatre again after an eighteen-year pause (Senelick 65). Sweden would encounter more pauses in theatre development after the departure of French troupes. In examining the process of winning Swedish theatre back for the Swedish language, it will prove useful to understand more about the political and cultural atmosphere in Sweden in the eighteenth and nineteenth centuries. However, it is also important to note that Sweden has since recovered from the French influence to become a country responsible for producing brilliant theatrical artists.

The French culture (specifically French theatre) was extremely popular in Sweden in the eighteenth century and this influence sparked the beginning of the downfall of Swedish-language theatre. As stated in *National Theatre in Northern and Eastern Europe*, “The taste for French theatre became so general and seductive that people forgot there had ever been a Swedish theatre, and thought it foolish to believe there ever could be. . .” (Senelick 65). It is fair to say

that the influence of French culture during this time period could be likened to a fad, or fashionable trend. In *The History of World Theater: From the English Restoration to the Present*, Felicia Londré states, “By the eighteenth century, the courts of both Denmark and Sweden were eagerly receiving French troupes that would lend them prestige” (Londré 119). The popular Neoclassical theatre style in France was especially influential not only in Sweden, but in all of Scandinavia. Swedish plays and theatre were very much in their infancy, and remained so due to the invitation of Queen Louisa to a “. . .mediocre French troupe in 1753. . .” (Senelick 5). The troupe performed in what would later become the National Theatre. Their presence ousted a Swedish language troupe, called the Stenborg troupe, and made French language theatre the main entertainment.

Queen Louisa-Ulrika was, apparently, quite a Francophile. In *Le Soleil et l'Etoile du Nord*, it is stated that “. . .she adapted her taste to the latest French fashions. . .she had collections of furniture, porcelains, and French paintings. . .” (Taylor-Leduc 256). In addition to the Queen’s love of all things French, the Swedish elite “. . . had libraries that held French editions of Rousseau, Bayle, and the Encyclopédie, which, not coincidentally, highlighted the wide dissemination of the French language” (Taylor-Leduc 257). It appears that, at this time in the history of Sweden, French culture was almost a trend, not unlike its place in American culture today. Interestingly enough, although French theatre influenced Swedish culture in the early 1700s, its influence continued after the reign of Queen Louisa-Ulrika into the era of Gustav III. It is also interesting to note that France was not the only country sending troupes into Scandinavia; Italy, Germany, and other countries also participated in this one-sided cross-cultural exchange. As stated in *The History of World Theater: From the English Restoration to the Present*, “As early as 1737, Swedish players had performed publicly under royal patronage at Stockholm’s Bollhuset, but Louisa Ulrika found them not up to her standards and replaced them with French actors and Italian singers. Gustav III also turned to French artists to set standards for the native work he hoped to encourage” (Londré 123). Gustav III used the influence of the French theatre troupes to enhance Swedish theatre. However, the

cultural preference of one ruler, Louisa-Ulrika, impacted the state of Swedish theatre for many years because she was not using the French companies to improve Swedish theatre; she was simply allowing the French to overcome the Swedish companies.

Swedish theatre during the era of Queen Louisa was not nonexistent, it was simply "...a refuge in its own country..." (Senelick 65). The immense popularity of the French theatre was unbeatable, and the Swedish language theatre companies struggled to remain afloat in their native land. Because French culture was so fashionable, it was considered "low brow" to attend Swedish language theatre. Thus, for almost twenty years, Swedish theatre came to somewhat of a standstill. It did not die off completely, but it was not nurtured nor developed much during this time.

Though Swedish theatre was not popular during the reign of Queen Louisa-Ulrika and King Adolph-Frederick, theatre itself was still popular. Though evidently without Swedish-language drama in mind, Queen Louisa-Ulrika and King Adolph-Frederick did build an amazing theatre near Stockholm that still stands today. It was constructed in 1764-1766 by the Court Architect, F. F. Adelcrantz, and is called the Drottningholm Court Theatre. As stated in *An Eighteenth Century Royal Theatre in Sweden*, "Here the tragedies of Corneille, Racine, and Voltaire, as well as the lesser known tragedies, comedies, and operas. . . were performed, evidently with much care for scenic effect" (Havens 23). The touring troupes from different countries would perform their works on this stage for the royals staying in the Drottningholm Chateau. Though it fell into disuse, it was rediscovered in 1921. This theatre is incredible because it is one of our only existing untouched examples of eighteenth-century scenic devices, such as the chariot and pole method of shifting scenery. Theatre historian Felicia Londré states,

Behind the unadorned, neoclassical façade of the free-standing theater is a beautifully proportioned auditorium of painted wood, and a stage house fully equipped with . . . wave-rollers, wind and thunder devices . . . and machinery for achieving a complete shift of backdrop, borders, and wings in ten seconds. Drottningholm Court

Theatre's remarkable state of preservation is owed to the fact that it fell into disuse not long after the assassination of the actor-playwright King Gustav III. (Londré 121-122, 123)

Obviously, Drottningholm was and remains an incredible theatre; however, the fact that Swedish theatre was not important to the royalty is evidenced in the Drottningholm Theatre being boarded up and neglected after Gustav's assassination.

The neglected state of Swedish language theatre ended with the second coup d'état of Gustav III, a lover of theatre. King Gustav dismissed the French troupe in 1771. With this dismissal came a request from the Stenborg Troupe: "... Since the troupe of French players who were formerly here will no longer be performing... and since the Royal Bollhuset is vacant at present, I make so bold as to pray most humbly for Your Majesty's most gracious permission henceforth to perform the Swedish plays there" (Senelick 66-67). Gustav approved of the Swedish troupe taking over this national theatre, and the Swedish theatre was reborn. In the Stenborg request to King Gustav, it was also mentioned that, "Circumstances [over the past twenty-five years] have admittedly not been favourable . . . our countrymen would have the pleasure of understanding what they heard spoken" (Senelick 67). It was, in a sense, just a beginning for Swedish theatre. But the country was ripe to produce its own work by this time. In *Theatre in Sweden*, it is stated that, "Gustaf III was instrumental in founding the Swedish Academy (1786), as well as two national theatres: Kungliga Teatern (Royal Theatre), a musical theatre commonly known as Operan (1773), and Kungliga Dramtiska Teatern (Royal Dramatic Theatre), known as Dramaten (1788) (Claes and Janzon 9). Thus, Swedish theatre owes much to Gustav III who is responsible for its professional beginnings.

However, Gustav III proved himself to not only be a champion of Swedish theatre, but also to be intelligent enough to realize that Swedish theatre needed guidance. Gustav dismissed the French troupe but then proceeded to hire another French troupe to instruct the new Stenborg troupe. According to *Theatre in Swedish Society*, "Gustaf introduced into his court the French troupe headed

by Jacques-Marie Boutet, who was to instruct and encourage Swedish actors. . .Gustaf's idea was that theatre should be a temple of sorts, a temple all the people could enter..." (Flakes 86). Even after French theatre was ousted entirely from Sweden, it still left its mark. For example, the first play to be performed by the Swedish company was *Menaechmi* or *The Two Identical Brothers* in 1772, translated from the French (Senelick 67). It seems that France's influence helped encourage Swedish theatre with Gustav's manipulation. Therefore, though French theatre initially deterred Swedish theatre, Gustav used it to his advantage.

Theatre in Sweden today has recovered from the upheaval led by various foreign troupes. It did, however, encounter many hiccups along the way. French culture was not the only obstacle to Swedish theatre's success. Performers and dramatists encountered typical governmental restrictions and regulations, such as censorship beginning in 1785. In fact, after King Gustav III was assassinated, theatre in Sweden was, once again, left to fend for itself until a more open-minded ruler took the throne. However, this ruler did not take power until the mid-nineteenth century (Senelick 5). What happened in between the reign of Gustav, who championed the theatre and was responsible for the establishment of the first Swedish theatre, and that of Oscar I (1829-1907)?

After the assassination of Gustav III, the Stenborg troupe encountered a lack of interest from the royals. In fact, there was a royal monopoly placed on theatres from 1790-1842 imposed by Gustav IV Adolf (the son of Gustav III). This monopoly banned entertainments for individuals in Stockholm, meaning that it was limited to theatres supported by the King directly. During this over forty-year monopoly, the King attempted to have the Royal Opera House destroyed (Senelick 81). This was supposedly due to the fact that his father was murdered there, but the actions of Gustav IV Adolf suggest that he just simply was not a theatre fan. In fact, it almost seems that Gustav IV Adolf sought to undo all of the foundational work for the theatre that his father accomplished. Luckily, thanks to delays, the Opera House was not demolished. However, Gustav IV

Adolf was not yet finished. He ultimately dissolved the Royal Opera in the early nineteenth century for financial reasons.

Despite the obvious royal dislike of Swedish theatre, independent theatre lovers trudged onwards. Swedish theatre troupes existed openly at this time unlike the era of French troupes in the eighteenth century. In 1834, Anders Lindeberg (who wished to found a theatre) requested that the royal monopoly be dissolved: “It is consequently the above-mentioned monopoly which is the cause of my grief, and this is the reason why I am appealing against it to the Ombudsman for Justice” (quoted in Senelick 92). With this came more censorship, as well as actors’ rebellions. Finally, the royal monopoly was ended with the opening of a theatre called Nya Teatern in 1842. This date marks the first real beginning of Swedish theatre, and it exploded. As mentioned in *Theatre in Sweden*, “The fact that Sweden has not been at war since 1814 has favoured a political and cultural development more secure and sheltered than that of almost any other western nation” (Claes and Janzon 8). With this in mind, it follows naturally that Sweden would produce brilliant performers, directors, and dramatists such as August Strindberg, Ingmar Bergman, and Henrik Ibsen.

The nineteenth century in Sweden called for a change in cultural control. This control was taken by the middle classes and led to a huge amount of literature being produced. One of the leading figures of this time was August Strindberg (1849-1912) (Claes and Janzon 9). Strindberg, a dramatist in the Realist movement, influenced Swedish theatre leading up to 1945. His plays were more psychological than those of the past, and they are still influential today (Claes and Janzon 11). Other important Swedish theatre figures include Ingmar Bergman, director of *Persona* (1966), and Henrik Ibsen, author of *A Doll’s House* (1879), among other outstanding theatre artists.

Today, though not at the same level as America in terms of mass film and theatre production, Swedish theatre is barely recognizable as the struggling creature it once was in the eighteenth and early nineteenth centuries. It is now better remembered as a country responsible for creating stunning, groundbreaking work as



well as influential artists. Sweden has King Gustav III to thank for championing theatre early on, as well as King Oscar I. Theatre in Sweden has debatably risen to almost the same level of influence in the entire world as France did in Sweden during the eighteenth century. Considering Sweden's influence on the theatrical world today, its eighteenth-century struggles appear to have been minor setbacks to its rise to prominence.

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# Author Biographies

**SYDNEY A. INGRAM** majored in English with an emphasis in creative writing and minored in literature. Sydney enjoys writing, reading, traveling, and learning about the Beat Generation. Sydney graduated from UMKC and is now pursuing her master's in literature at Missouri State University. Sydney would very much like to thank Dr. Joan Dean for all of her help over the two semesters it took to complete her Senior Honors Thesis. With her help, Sydney created a piece of research that really let her explore her interests and furthered her academic career.

**SKYLER D. KING** is a senior philosophy major who also minors in English literature. He has published several articles dealing with the intersection of popular culture and philosophy (all of which appear in books from Open Court Publishing), but this Shakespeare paper represents his first publication in an academic journal. Skyler plans to attend graduate school, obtain his Ph.D. in philosophy, and, hopefully, become a philosophy professor. One of his primary interests is the following question: is it possible that poverty and extreme suffering are “unsolvable,” or does it only seem that way due to certain assumptions about economics? Essentially, he is also working on discerning what moral obligations, if any, we have to those who are in extreme suffering.

Skyler wishes to give special thanks to Dr. Virginia Blanton for introducing him to the research field of examining the print history of important literary works. He would also like to thank her for encouraging him to submit this paper to *Lucerna*. Finally, he would like to give special thanks to the audience at the Third Annual Interdisciplinary English Symposium at UMKC in 2014 for its comments and reactions to his presentation of this paper.

**JORDAN M. MILES** is currently pursuing a major in pre-health psychology and a minor in biology. Jordan chose to attend UMKC for the Trustees' Scholar Program. Jordan is a dancer, loves to read, is an active member of Alpha Delta Pi Sorority, and enjoys hiking and rock climbing with her boyfriend. After graduation, Jordan plans to attend physical therapy school to earn her doctorate of physical therapy. Jordan would like to thank both Dr. Leah Gensheimer and Sheila Honig for giving her the opportunity to research a topic in which she was very interested and for pushing her to further her writing abilities.

**CHRISTOPHER A. VALDIVIESO** is currently pursuing a double major in French and political science. Christopher chose to attend UMKC in order to take advantage of its foreign languages program and its convenient location within Kansas City. The majority of his interests stem from his lifelong love of reading. The subject could be history, a biography, or more recently, a guide to paddling on the Missouri River, but he's always reading something. UMKC has opened up doors for him that may have not been possible otherwise. Christopher plans to make the most of his education by seeking out opportunities within the U.S. government. Ideally, he would like to become a translator/interpreter for the Department of State.

Christopher would like to thank Dr. Nacer Khelouz for his advice and guidance in preparing this essay. Christopher would also like to thank Dr. Gayle Levy for her encouragement in improving his French writing and critical-thinking skills.

**KELLY R. HANGAUER** is a student of U.S. history and German language. Kelly has been inspired by his studies at UMKC, and has thoroughly enjoyed the atmosphere created by the students and teachers. When not engaged in historical research, Kelly spends time writing music and traveling.

Dr. Mutti-Burke's class on the Civil War prompted Kelly's essay. Special thanks is due to Kelly's history and German professors, as well as the Missouri State Historical Society for their kind assistance in his research efforts.

**NATALIE P. WALKER** is a history major. She chose to attend UMKC because of the urban location and wonderful history in the area. Natalie's hobbies include reading novels, particularly fantasy, like *Harry Potter*, *Divergent*, and *The Hunger Games*, as well as going to the movies by herself. After graduation Natalie plans to attend graduate school to pursue a degree in public history, specifically, museum education.

Natalie would like to thank Dr. Mutti-Burke of the History Department. In Dr. Mutti-Burke's class titled "Women and Work in Early America," Natalie learned a more nuanced version of American history and about how women were a vital part of our nation's founding. Natalie is grateful for Dr. Mutti-Burke's careful attention to her essay and for her mentoring throughout the rest of Natalie's studies as a history major. This essay began as a study of mid-nineteenth century correspondence, particularly in the American Civil War, and has since become a more in-depth research project for Natalie's senior capstone.

**EMILY M. PEDERSEN** was a political science and philosophy double major with a minor in Spanish. Emily chose to attend UMKC because her family lives in Kansas City and she wanted to stay close to them. Emily also really loves Kansas City and the community. Emily has graduated and is currently attending law school.

Emily would like to thank Dr. Beth Vonnahme not only for her advice and guidance on this essay but for her mentorship throughout Emily's time as an undergraduate student.

**SAMANTHA M. HARRIS** is a psychology major. Samantha chose to attend UMKC for several reasons: she loves the location and she thinks Kansas City is a great place to live. Samantha also likes the diversity and size of UMKC. Samantha is on the dance team at UMKC, which is another big reason why she chose to attend school here. Dance is Samantha's main hobby, so she was excited to come to a school that would allow her to continue to dance as well as give her the opportunity to receive her degree in psychology. After graduation, Samantha plans to attend graduate school to pursue a career in counseling psychology.

Samantha would like to thank Dr. Kym Bennett for giving her the opportunity to publish this essay and she is extremely grateful for all of Dr. Bennett's guidance and help along the way. Samantha would also like to thank Jillian Clark and Kadie Harry for all of their advice and guidance in developing this essay.

**SARAH C. ALNAZER** graduated from UMKC with a major in sociology and a minor in anthropology. Sarah would like to thank *Lucerna* for giving her this wonderful opportunity. She would also like to thank her professors who have all been outstanding and a wonderful support group through this journey. A special thanks goes to Dr. Oh, professor of sociology who teaches the senior capstone for the department, for all of the hours, patience, encouragement, and guidance helping her with this research.

“Thank you” does not begin to describe the gratitude Sarah has for all of the service members who give so much for our country. These brave men and women give so much and we owe them the care they deserve here at home. Bravery is not just marked by battle scars, but how we may all overcome great adversaries to incite change.

**MARIANNE MCKENZIE** is a theatre-performance and French double major, and a member of the Honors Program. In addition to learning more about her passions from the wonderful faculty at UMKC, she has attended the British American Drama Academy at Magdalen College, Oxford University. Her interests include acting, languages, art, and music. You may have seen her in many UMKC Theatre shows, including: *The Comedy of Asses*, *The Yorkshire Tragedy*, *The Winter’s Tale*, *44 Plays for 44 Presidents*, *Drums in the Night*, *The Three Sisters*, *The Playboy of the Western World*, and most recently *Love’s Labour’s Lost*, as well as at various other productions around Kansas City. Her post-graduation plans include potentially working in a French vineyard in addition to pursuing a career in professional acting.

Marianne would like to thank Professor Felicia Hardison Londré for her inspirational class that prompted her to write this essay. Dr. Londré’s enthusiastic approach to the history of theatre has deepened Marianne’s appreciation for her craft as an actress. Dr. Londré’s knowledge of both the French language as well as Swedish theatre has proved invaluable to Marianne as a theatre and French double major.



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